

# The Modern Language Journal

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# The Modern Language Journal

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# The Modern Language Journal

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## RECENT DEVELOPMENTS IN AUDITION- SPEECH TESTS

(*Author's summary.*—Satisfactory tests of aural skill have yet to be devised. The present article passes in review the chief attempts in this field, without attempting any critical evaluation.)

A QUARTER of a century ago, more or less, modern language students were learning French, German, and Spanish much in the same way as they learned Latin and Greek. The direct method, and a realization that modern languages held an additional interest to language students, brought to the field of language pedagogy a great many innovations in method of approach as well as an expansion of the table of objectives. Examination of text books such as were commonly used before 1900 will reveal the extent of change in methods as well as content matter included in modern language instruction.

If the direct method be conceded to have brought us many blessings in the form of added stimuli, fresh motivation and new coloring, we should not forget that it has also brought in its wake new responsibilities and added burdens to complicate as well as vary the teacher's task. Oral-aural skills are today recognized as desirable and attainable objectives in the instructional program. A great many teachers and administrators, especially in the high schools, rank the attainment of ear and tongue skills very high among their objectives. The layman, especially the parent, would often have this practical phase of language study placed first in the list. One of the heaviest broadsides delivered against our teaching today is expressed in the charge that we do not teach our pupils to speak and understand the foreign tongue.

Other phases and objectives of modern language instruction have for some time been under the searchlight of educational

research and experiment. It is not blind optimism to state that many of these problems are being clarified and solved. Testing and measurement of skill and achievement in grammar, visual comprehension and vocabulary attainment has been reduced to a scientific and objective basis. Speech-audition testing has not, however, kept pace with progress in other types of measurement; in fact up to the last year or two oral-aural testing has been in a very nebulous and uncertain stage. Such trial tests as have been worked out are at present still in the experimental stage. We have standardized prognosis, placement, and achievement tests for grammar, vocabulary, and visual comprehension; but as yet there is no accepted or satisfactory test for measurement of ear and tongue skills.

The problem of oral-aural tests received public mention at least as early as 1919 when the secretary of The College Examination Board published a report in which he urged the desirability and discussed some of the difficulties of such tests. Two years later the board authorized the appointment of a committee to consider the feasibility of conducting aural examinations in modern languages. A committee of ten was appointed, but there does not seem to have been any action taken by this group as there is no record of any meeting in the report published in 1926 which was reviewed by H. G. Doyle in *THE MODERN LANGUAGE JOURNAL*, IX, 569.

As recently as 1925 Professor Henmon reported: "beginnings may be recorded in testing the ability to write, speak, and pronounce a foreign language and to understand it when spoken."<sup>1</sup> In the same year Professor Ben Wood, embarking on an exhaustive study and evaluation of new type examinations in the schools of New York city, stated: "it was agreed that . . . in accordance with the indications of recent experiments in modern language testing, the examinations should attempt to measure vocabulary, reading comprehension, and grammar, without attempting to measure the oral-aural abilities and *other less measurable values* of modern foreign language instruction."<sup>2</sup>

Since these statements were made three years have elapsed.

<sup>1</sup> The Canadian Committee On Modern Languages. Bul. No. 2, page 5.

<sup>2</sup> New York Experiments With New-Type Mod. Lang. Tests, page 3. Italics are mine.



In the meantime, undaunted by difficulties, a number of experimenters and investigators have been at work trying to devise the needed tests; and from evidence at hand it seems certain that some, if not all, units of a satisfactory battery of tests will shortly be available for measurement of oral-aural skills. Objective tests for pure speaking ability may seem to be almost *per se* impossible of attainment; though even here predictions are unsafe when it is recalled that the opinion was strong only three years ago that oral-aural skills *as a whole* were not amenable to objective measurement. At least up to the present time there exists no test (objective) for pure speaking ability.

Why have oral-aural tests been so slow in developing? Professor Wood was quoted a moment ago as applying the term *less measurable* to the ear and tongue skills. Obviously, measurement here means objective measurement, and his remark if expanded would read: oral-aural and cultural skills are less measurable because they are less tangible, more subject to variation, and probably will involve the cumbersome and time-consuming expedient of the individual oral examination. Because of these factors the inherent difficulties in devising tests of satisfactory reliability in these lines are greater than in grammar, reading, or visual comprehension. *The Columbia Research Bureau French Test*, published in 1926, carries a similar statement of these difficulties: "the failure to include in these tests any measurement of spiritual gains and oral-aural skills is due to the very great difficulties (now apparently insurmountable) in the way of a standard, objective, and universally applicable direct test of such indefinite and variable functions." Now, oral-aural skills are a synthesis and mobilization of the major skills involved in modern language study; grammar and vocabulary. As such their measurement would be of no small importance, since it would mean measurement of the actual degree of ability to apply the language skills to real working conditions.

What has been our practice in testing the speech-audition attainments of our pupils in the past? Every teacher of modern foreign language who uses some form of direct approach to the language has tried to measure the progress of his class from time to time. Not all teachers make it a rule, even in courses specifically called conversation courses, to examine such classes at the end of

the term on their achievement in speech and audition. From observation and inquiry over several years I have reached the conclusion that most teachers base their estimate of the student's oral aural achievement largely on a subjective general impression of his improvement during the term. Some actually do devote a portion of the examination hour to an individual oral test in the form of a *causerie*. This type of examination is time consuming, is hard to standardize, difficult to administer, and almost defies exact scoring. In the last analysis it is probably worth very little more as an index of achievement than the teacher's general impression. Some use has also been made more recently of oral composition for such testing. In this case the examinee is given a picture or well-known anecdote to expand *extempore* into a description or a short narrative as a display of his progress in actual command of the spoken language. Like the *causerie* this type does not conform to the requirements of the new type examinations and will not perhaps come into wide use until suitable composition scales become available for use in scoring them. Finally, mention might be made of the proposal to use the principle of the interpreter test in which the pupil demonstrates his ability both in audition and speech by acting as intermediary between two examiners, one of whom plays the rôle of the foreigner and the other takes the part of an immigration inspector or state official who understands no foreign language. This practical test of oral-aural skills has long been in use in civil service examinations and for limited application has proved effective and feasible. It is hard to see how it can ever be made adaptable to the conditions of the school room in spite of its obvious efficacy as a real test of these skills.

The devices just cited are but a sampling of testing technique used in the past. Others might be mentioned. The dictation exercise, for example, may fairly be said to constitute a partial test of audition skill including recognition of meaning, though in the past it has been viewed largely as an instructional rather than a testing device and as such has been used chiefly as an aid to orthography in the foreign tongue. In general, despite certain obvious merits, all of these time-tried methods of testing speech-audition skills are unsatisfactory instruments because they do not conform to the standards of reliability, objectivity, and

comparability set up by the new-type examination. In a word they are not scientific measuring instruments, and such conclusions as can be drawn from their use still remain opinions and impressions.

That teachers, administrators, and educational investigators are very generally interested in the development of tests for measuring the ear and tongue skills needs no demonstration or argument. I shall limit my quotations of evidence to one or two recent statements bearing on this point. The *Modern Foreign Language Study Committee* placed such tests on its proposed table of objectives and invited the attention of investigators to the necessity of such tests as early as 1925. A more specific indication of the committee's attitude to the matter is the following statement quoted from Professor Henmon's book: *Achievement Tests In Modern Foreign Languages*. "The importance of oral and aural tests for the adequate measurement of achievement in the modern foreign languages has been fully appreciated by the Study Committee. Tests of oral proficiency that could be widely administered and yield results that would have a semblance of objectivity and comparability seem impossibilities. Tests of aural comprehension are feasible and plans for them were made in each of the languages, not all of which could be carried out."<sup>3</sup> Evidence of actual interest in the ranks of the workers themselves is seen from the returns received in answer to a questionnaire issued in Canada recently: "The idea of an audition test appealed to 52 out of 67 teachers. Forty-six approved of an oral examination, but in the latter case the majority were very doubtful as to the means to be employed. Many suggestions were offered on the method of carrying out oral and audition tests; there was a general disinclination to entrust the work to university professors, but beyond that, opinion was divided between examinations conducted by the pupils' own teacher, by specially appointed teachers, or by an inspector in charge of modern language work. Two teachers suggest that they should follow elimination by written examination, and one would test only pronunciation. Several were in favour of dictation tests. One would use an audition test plus the teacher's oral mark."<sup>4</sup>

<sup>3</sup> Thanks are due to Professor Henmon for kind permission to read the manuscript of certain portions of his book which has just appeared. This volume contains a detailed discussion of two of the tests mentioned below.

<sup>4</sup> *Modern Language Instruction in Canada*. Univ. of Toronto Press, II, 529.

At this juncture two questions will probably have arisen in the mind of the reader. What progress has thus far been realized in devising these tests? What is the probability of their early availability in reliable and standardized form? Reversing the order of these inquiries, and admitting the fact that prognosis of future developments must be largely conjectural, there is every reason to believe that not one, but several such tests, will shortly be available; if indeed they have not already come. The wide-spread interest in new-type examinations for modern language students has given us within the past five years a considerable range of material for prognosis, placement and achievement testing of the language skills other than oral-aural. With a number of investigators, educational specialists as well as language specialists, at work at the problems involved in speech-audition tests, one cannot escape the conviction that satisfactory techniques and methods of attack will be discovered very shortly.

By way of reply to the inquiry concerning the tests already prepared in this field, a brief summary is herewith offered of seven representative projects for audition tests. There are no doubt others which have not come to my attention; in fact one of those described below was received a week ago. The difficulties met with in devising tests of pronunciation and pure speaking ability are so great as to have deterred most investigators from actually attempting the task. Consequently there is as yet little to report in the field of actual speech testing. As a matter of interest it might be stated that at least three such tests are in process of experimentation and two others have been announced. These projects will be discussed in a subsequent report.

#### *Audition Tests*

Ballif. (French)

At the University of Utah Professor J. L. Ballif Jr. has devised an audition test which is now being administered to all students of French above the first year level at the opening of school in the fall and again at the end of each semester. The teacher reads to his class a series of twenty test items graded from easy to difficult. Some of these items are questions, others are statements of some length to which is added a question such as: what does this deal with? How do I travel? The student indicates his degree of aural comprehension by writing in French a suitable answer.



*Teacher**Pupil*

Est-ce que la terre est ronde ou carrée?

Dans chaque pays il y a des hommes célèbres, Molière en était un, Cervantès en était un autre. Lequel des deux était français?

En automne les feuilles des arbres sont très jolies et on en est toujours ravi. De quelle couleur est généralement le feuillage en cette saison-là?

The author reports that results of this test indicate a high degree of correlation with ability to pronounce correctly, but has not worked out the exact co-efficient of correlation. His comment on the results of the test as administered at Utah includes this very interesting statement: "The tests reveal not only the student's progress, but also what kind of teaching is being done." Attention might be called to the fact that this test requires that the student answer in French, thus combining with aural comprehension a test of vocabulary attainment.

Rogers. (French)

At Bryn Mawr Professor Agnes L. Rogers has devised an audition test which has gone through several experimental editions and is now partly standardized. The technique used is the five response multiple choice type, the teacher reading a series of fifty items in question form (in French), to each of which the pupil responds by checking on his sheet one choice of five items before him (in English).

*Page for Teacher**Pupil's page*

Qu'y a-t-il au bout de vos bras?

Boots, hands, elbow, pins, brass.

A quel âge va-t-on à l'école?

Forty, book, six, teacher, thirty.

Quand le soir arrive, qui est fatigué?

Worker, idler, owe, night, day.

The selection of vocabulary items for this test was based on the Henmon *French Word Book* with a view to achieving an adequate and valid sampling of material. Another significant precaution taken was that of restricting the length of all questions to well within the attention span of the subjects to be examined, which was found to be eleven words, or twenty syllables, as a maximum for the ages of twelve to nineteen. Likewise, the English vocabulary involved for pupil response was selected from properly graded word lists.

## Illinois. (French)

At the University of Illinois we have prepared an audition test which it is hoped will constitute not only an instrument for the measurement of aural comprehension but also of ability to recognize fine shades of phonetic distinction, such as vowel quality. The technique devised for the latter involved the compilation of a series of near-homonymic words and phrases in French chiefly built up around words which, from observation of student pronunciation, may be classified as common errors. The procedure is to have the teacher read one item of four appearing in the pupil's booklet. The pupil then checks the item which he believes was read.

## PHONETIC ACCURACY TEST (100 units)

<i>Teacher's Sheet</i>	<i>Pupil's Sheet</i>
Dompte.	Dent—donne—dompte—dont.
Prés.	Prés—pourrai—prête—près.
Il sait tout.	Il s'est tu - Il cède tout - Il se tue - Il sait tout

## AURAL COMPREHENSION TEST

Part I. Completion series of twenty units. Each statement is read aloud by the teacher, and the pupil writes in English the completion word.

<i>Teacher's Sheet</i>	<i>Pupil's Sheet</i>
Le père de ma mère est mon—.	grandfather
Pour écrire au tableau noir il faut un morceau de —.	chalk.

Part II. Definition series of twenty units. The teacher reads aloud a definition and the pupil writes in English the name of the thing defined.

<i>Teacher's Sheet</i>	<i>Pupil's Sheet</i>
L'eau qui tombe du ciel en gouttes	rain.
Métier de celui qui me taille les cheveux et me fait la barbe.	barber.

This test, prepared by myself with the assistance of Professor Louis Cons, Dr. J. B. Tharp, and Professor C. W. Odell, all of the University of Illinois, is now in its second experimental edition and was administered in January 1929 to all oral-aural sections of French at Illinois. At present no figures are available as to its validity or reliability. In the event that certain studies now in

progress, especially those made in Canada and reported in *Modern Language Instruction In Canada*, establish a high degree of correlation between ear and tongue skills, a test such as the Illinois Test of Audition may possibly serve as a measurement of both skills.

The American Council Spanish Audition Test.

An audition test which approaches the problem from an angle entirely different from any of the foregoing tests is that of Professor M. A. Buchanan of the University of Toronto. It is an original and ingenious method of testing ability to understand Spanish words and phrases when spoken. In addition to this it measures the speed and readiness of associations in the foreign tongue. It is composed of fifty units, of which half are individual words, and the remainder short phrases or sentences. Samples of the materials and technique employed will give the reader an idea of the possibilities of this test, which has been administered in six universities to students of six different levels (ca. 400 cases) with median scores as follows.

Semesters	Medians
1	23.5
2	27.2
3	35.2
4	36.3
5	40.8
6	41.5

The procedure for administering is to have the examiner read from his sheet the Spanish word or phrase while the student, who has before him a booklet containing multiple choice groups of associated words, selects and marks the item which he thinks correct for each case.

*Examiner's Sheet*

libro  
pez  
Tengo mucho frfo.

*Pupil's Sheet*

nadar-leer-esclavo-casa-gato  
agua-ciudad-hablar-silla-luz  
flor-silla-invierno-libro-comer.

Seibert. (French)

At Goucher College Madame Louise Seibert, in collaboration with Ben D. Wood, has worked out and published an Oral Understanding Test designed chiefly for college level. For sentence understanding, use is made of true-false statements and yes-no

questions to be scored by the pupil on his sheet as the teacher reads them. The true-false series is accompanied by a set of pictures engraved on the student's sheet illustrative of such themes as a run-away, the morning toilette; etc. For paragraph understanding the teacher reads a short paragraph in French. The student chooses one of four alternative statements based on the paragraph to show that he has understood. The final section of this test is called Precise Understanding and is virtually a dictation exercise. Special features of the Seibert Test are the use of pictures and the schedule of timing worked out to include three speeds of reading. This is the only audition test thus far printed.

Russell. (Spanish)

Under the auspices of the Modern Foreign Language Study Professor O. G. Russell and others, after extensive preliminary experiments, prepared and recorded by a new electric process an Understanding Spoken Spanish Test. No announcement has as yet appeared concerning the technique or material employed in this test. Stanford. (Spanish)

In order to complete the battery of tests undertaken at Stanford University and known as the Stanford Spanish Test, Professor A. M. Espinosa and T. L. Kelley have announced a Sentence Meaning Test now in process of preparation. According to a recent letter from Professor Espinosa, at least another year will be required to prepare the test. No information is available as yet as to method or materials to be used.

As will be seen from the brief descriptions of the tests thus far prepared it is very evident that measurement of aural skill has been the subject of not a little study and experiment during the past three years. It seems reasonable to expect that from all this ferment of experiment and trial there must presently emerge a satisfactory audition test which will find general acceptance. With a central agency backing such a project and combining the best techniques of the tests mentioned above, the process might be hastened along and the product made available within a short time.

OLAV K. LUNDEBERG

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## FRENCH LANGUAGE WORK IN COLLEGE

(*Author's Summary.*—Our language teaching requires two qualities, variety and surprise. We need less artificiality and rigidity, and a large liberty.)

ONE of the great problems in the teaching of French in college is that of language work for students who come to college with two, three, or four years of school French behind them. Such a student is usually interested in literature courses, but regards a language course as, at best, a necessary evil. Most teachers of language work have felt in their students, more or less apparent, the attitude of "I adore the literature, my dear—but the composition—!" And we are faced with the problem of breaking down this resistance. Here are a few suggestions based on my own experience.

I believe this attitude is very largely due to the fact that our language teaching is often lacking in two qualities, necessary for all good teaching, to be sure, but especially here: variety and surprise. The countless books on French Composition for colleges, many of them admirable, fail to satisfy the student, not because they are not good books, but because they are *books* that he has in his hands, enabling him to look ahead and see what he is going to do for the rest of the year. All books on composition, to my way of thinking, should be for the teacher, not for the student. My own experience has been that in the many composition books I have had in my hands I have found any number of valuable suggestions, but never have I found a book that would keep my students interested as they are when they don't know what is coming next. The more composition books for the teacher the better; but not for the student. Variety a book can have (though many of them don't); but surprise, never.

My feeling about most language teaching in French is that we tend to make it too artificial, too stereotyped. We must indeed keep in mind the four ends at which we are aiming in language work: to teach our students to read, understand, write, and speak French better. But it is surely a mistake to keep these in separate compartments, as if they had no relation to one another, and have reading one day, conversation the next, and so forth. That is certainly the exact opposite of the normal way of learning a language, in a country where it is spoken. There what we read,

what we hear, is constantly furnishing us with words and phrases which we incorporate in what we say and write. There are four roads, but they should be side by side, not end to end.

I believe that the best basis for a language course is free composition on the one hand, and the reading of a fairly small number of texts on the other; though here again there should be no separation into water-tight compartments. I emphasize the free composition in large measure because it has been neglected in so many schools, where French is too often taught as if we were preparing professional translators instead of teaching our students to use the language. Again and again students arrive in college able to translate adequately, but unable to express their simplest ideas in decent French. So I think they should be plunged into free composition at the very beginning; at first of a very simple sort, working gradually into a more advanced and difficult type. As to choice of subjects, the essential thing is to find subjects that will interest the student, that he is to a certain extent fitted to cope with, and that will afford variety in vocabulary and construction. The choice must depend on the teacher and the class. Starting with such simple narratives as "A Memory of my Childhood," "A Journey," "A Day at College," "A Christmas Story," one can go on to descriptions of places and people, to dialogues and short plays, to discussions of "burning questions," to book reviews. With some such general idea in mind, the particular subject will again and again find itself.

I do not mean to suggest that translation be neglected; very soon the free composition will make the student realize his limited vocabulary and power of expression, and one can *then* say to him, "Try translating this passage, which is on the line of what you were trying to do for yourself. It will give you suggestions." Another method which I have found most helpful, especially for the student whose style reeks of English, is to give him a French passage of the same type as what he has been trying to do, tell him to read it over a few times, reproduce it as best he can, and compare what he has done with the original. Nothing will show him better the Anglicisms in his own style, and how to avoid them. If for example he has written a "Souvenir d'enfance" with little success, we can give him a page of the *Livre de mon ami*, and let him reproduce that, then give him a bit of English of the

same type to translate. And finally we can let him try again on his own, and see how much he has gained. The great advantage of this is that the student himself sees the value for his own French of such exercises, whereas if one begins with them he is often bored and fails to profit by them.

The same is true of grammar. Instead of running through a review grammar lesson by lesson, we can take up questions of grammar as they present themselves in what the students write. If they do a bit of narrative, for example, they will very likely use tenses wrong, and we can say, "Look here, none of you understand how to use the imperfect. Find out before our next class." Here again the student will see that his own French needs something. This is equally true for vocabulary. When the student writes a bit of description that is flat and colorless, we can say to the class, "Next time bring a list of all the color-words you can find. See who can bring the longest list." (Incidentally, I don't think we use games half enough in our grown-up classes. The competitive element is always strong, and the more often we can say, "Let's see who will make the fewest mistakes," the more eager the class will be.) Or we can say to the class, "Here is a recipe for a description. Write one: 1. Without using *avoir* or *être*. 2. Without using any primary color words. 3. Without using *beau*, *joli*, *merveilleux*, *intéressant*, *émouvant*. 4. With something for all five senses." These are only a few suggestions, which any teacher's experience will quickly enlarge on. The fundamental thing is to start off with the student's own French, and fill in the gaps, rather than to fit the student into a pre-conceived plan.

Then as to reading. Again I would emphasize that the composition and reading should not be thought of as two arbitrarily separated things, but as inter-related parts of a whole. If the composition course is given in connection with a literature course, it is an excellent thing for both courses to choose texts connected with the literature course. Otherwise one can choose a group of texts calculated to interest the student, and to be of some practical value to his French. The emphasis in this reading should be two-fold. First, to furnish interest to the student, and give him something to think about and react to. Even in a composition course anything worthy of the name of literature should be read *first*

as such, and not in fragments, for its linguistic value. That should come, but afterwards; the text should be read first of all for its ideas, its style. And, as I shall have occasion to say presently, nothing is more conversation-provoking than text which interests and stimulates the students.

Once the text has been studied as literature, there comes its linguistic value. We can teach the student to note new words, new expressions, ways of saying things different from the English, and to incorporate these into his own French, noting them down and going over them constantly. We can suggest to him that just as when one is learning French in France one often notes down new words, new phrases one has heard, so he can cull them from his reading, from the lectures he hears. If he is shaky on tenses, we can tell him to notice how they are used in what he is reading. In general, he will need to be checked up on this sort of thing, the best way, I think, being to spend a few minutes frequently on words and expressions plucked out of the text, and then to give the class from time to time a bit of English-into-French translation based on this reading.

Obviously this literary and linguistic study of a text will turn out to be in the nature of an informal *explication de texte*, and will, I believe, make the latter seem much less artificial when the moment comes for it.

In any composition course the vexed question of conversation comes up. I am not an optimist as to teaching students with the ordinary school training to speak fluently and correctly in a couple of hours a week. But I do believe that a start can be made and a foundation laid. One great difficulty is the self-consciousness and timidity which most of us feel in attacking speech in a foreign tongue. The student needs above all to be encouraged to take for his motto, "De l'audace! encore de l'audace! toujours de l'audace!"

In getting people to talk one of the most important things to remember is that we have all learned to talk by constant repetition, and that this is the way to start people off. We can first of all give them simple sentences in French, an account of a shopping trip, a journey, almost anything, and have them repeat it word for word, first sentence by sentence, then the whole thing. Presently we can let them make up their own sentences, preparing them beforehand and reciting them in class. Then we can ask them



simple questions along the same lines, so that the phrases and expressions they have learned will stick in their heads. All this will at least supply them with fodder for conversation. Once one comes to more spontaneous conversation, the important thing is to find something people want so much to talk about that they will even talk French for the sake of saying what they have to say. And here is where well-chosen texts for reading have an enormous value. Most people like to talk about what they have read, and a really exciting book will pull them out of their self-consciousness as nothing else will. Never have I had a class more talkative than over a discussion of the rights and wrongs involved in Vigny's *Laurette*; the only difficulty at that point was to keep them from all talking at once.

In connection with the work in conversation, there should be work in pronunciation, for which the constant repetition necessary for conversation gives an excellent opportunity. And I am convinced that for college students some phonetics is essential; they are too old to get their pronunciation by ear alone, unless the ear is an extraordinary one.

But in all this above all let us not be rigid, let us not have a fixed plan for each day of the semester or the year; or if we have one, let us not feel that we have to stick to it. Let us be ready to change, to go off on a tangent if the class is bored, to stick close to something we meant only to touch if it interests them. Let us give them plenty of variety, and a good surprise every so often.

What I have said refers especially to courses for students in their first year of college French, but much of it, I believe, applies to advanced courses. The more advanced course in composition is an excellent place to introduce the student to the *explication de texte*; and more and more the work should be individual, letting each student, in his writing at least, work on what he needs and what he likes. But everywhere what we need is less artificiality and rigidity, more variety and surprise, and above all a large liberty. Each teacher needs to make his own book, each year, for each class.

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## AN EXPERIMENTAL STUDY OF THE RELATION BETWEEN METHOD AND OUTCOMES IN SPANISH INSTRUCTION

(*Author's Summary.*—A controlled experiment shows that certain methods of teaching will achieve predictable results. This emphasizes the importance of determining our objectives.)

THE usual statement of outcomes for Spanish instruction includes every possible outcome which might result from a prolonged study of the subject. The day is not distant when outcomes will be specified which can be realized by those studying Spanish for shorter periods of time. It is our belief that methods of teaching Spanish will receive more and more consideration when the objectives are more accurately defined, because the method will determine the outcomes.

We set up an experiment which would test the premise that methods determine outcomes and which at the same time might throw some light on the best method of teaching Spanish to bring about the ability to reach and understand that language.

One of the writers taught two groups of beginning junior college Spanish students for a period of  $4\frac{1}{2}$  months. A few of these students had had a very small amount of Spanish in high school. Their proficiency in Spanish at the beginning of the period of junior college instruction is shown by the initial tests given them which are reported later. The two groups were taught with two different methods. One group was taught by the methods most commonly found in Spanish teaching, and the other group was taught by a reading and conversation method in which grammar received very little attention.

The control group completed 30 lessons of Marden and Tarr's "A First Spanish Grammar," Hills and Cano's "Cuentos y Leyendas," and 10 poems. Efforts were made to follow the program of the average Spanish teacher: reading in Spanish, translating into English; questions and answers in Spanish; composition in Spanish; proverbs and poems memorized; a reasonable amount of drills on verbs and other forms; etc. Perhaps one-third of the classroom conversation was in Spanish, and two-thirds in English.

The experimental group completed the first five lessons of Marden and Tarr's grammar before the experimental idea was

taken up; but it had no further assignments in grammar. From time to time grammatical forms were discussed when students raised questions but not otherwise. Hills and Cano's "Cuentos y Leyendas" was read first, and the remainder of the semester was spent on the Spanish newspaper "El Eco," the students using dictionaries. At the end of the semester they were covering satisfactorily one page of the newspaper a day. The procedure was, uniformly, reading in Spanish, questions and answers by both teacher and students, and memorization and recitation of poems (about 20) and proverbs. The class frequently separated into groups of four or five, under the leadership of a good student, to facilitate abundant reading and word contact. There was no composition, and no drill work; translation into English was requested a few times and in each case was considered as a test. Probably from one-half to two-thirds of the class conversation was in Spanish.

The two groups of pupils were given the Columbia Spanish Test, Form A, which consists of tests of vocabulary, reading comprehension, and grammar, before the experimentation took place. As final tests, we gave Form B of the Columbia Spanish Test and also a paragraph meaning test which was in the process of being perfected at Stanford University. We will call this test the Stanford Comprehension Test. We gave still another test on vocabulary. We selected every eighth word in the Wilkins' Spanish list of words for this test. We called this test the Wilkins Vocabulary Test. We had available the quartile placement of the students on the American Council of Education College Aptitude Test and also their I.Q.'s. obtained from the Terman Group Test of Mental Ability.

From these classes we selected pupils to form two groups equated for initial ability and general academic ability. The selection of pairs was random. We were able to get 23 pairs. In this way we allowed for variations in language ability already acquired at the beginning of the course and for general ability to learn. We could then deal directly with the differences found on the tests.

Since we were interested in three of the language abilities represented by the final tests, i.e., vocabulary, reading comprehension, and grammar, we combined the results on the two voc-

abulary tests into one score weighing the two tests equally and the results on the two comprehension tests into one score similarly.

Table I shows the correspondence of the two groups on the tests used for equating purposes. The College Aptitude rating of

TABLE I  
*Initial Ability of Groups (Means).*

	College Aptitude Test	I.Q.	Initial Columbia
Experimental	2.5	108.2	24.8
Control	2.5	107.8	24.7

TABLE II  
*Final Mean scores on the Spanish Tests.*

	Columbia				Stanford Comprehension	Wilkins Vocabulary
	Vocabulary	Comprehension	Grammar	Total		
Experimental	55.3	41.8	17.8	114.9	22.3	72.3
Control	51.5	40.0	22.9	114.4	19.5	59.1

TABLE III.  
*Data for Determining the Significance of the Differences.*

	$r^2_{12}$	$\sigma_1$	$\sigma_2$	Mean		Difference in Favor of Exper.	P.E. <sup>2</sup> <sub>d</sub>
				Experimental	Control		
Combined Vocabulary	.011	18.70	20.00	138.7	120.5	$M_1 - M_2$ 18.2	3.8
Combined Comprehension	.463	15.50	20.90	86.3	78.9	7.4	2.7
Grammar	.103	6.28	8.36	17.8	22.9	-5.1	1.4

<sup>1</sup> Kelley, *Statistical Method*, p. 182, formula 139.

<sup>2</sup> Kelley, *Statistical Method*, p. 178, formula 118.



2.5 is the quintile placement average. The differences in mean I.Q. and initial Spanish score are negligible. Table II shows the mean scores on the separate final tests. Table III gives us the data on the combined vocabulary, combined comprehension and grammar tests which enable us to judge of the significance of our results.

In order to establish the significance of a difference it is necessary to compare the difference found with its Probable Error.

#### SUMMARY AND CONCLUSIONS

Two groups of beginning junior college Spanish students, equated fairly well for general academic ability and for initial performance in Spanish were subjected to two different teaching procedures for a period of  $4\frac{1}{2}$  months. The one group—the control group—was taught by the usual grammar-translation method, together with a certain amount of reading and conversation. The other group—the experimental group—was taught a little grammar at the very beginning and then shifted into a reading and conversational method where grammar was incidental and brought up only on occasion.

The outcomes were found to be striking. In the vocabulary tests, the experimental group is better than the control group by more than four times the Probable Error. This difference is quite striking. The experimental group is also better in comprehension. The difference in scores in comprehension between the two groups is almost three times the Probable Error. This difference does not indicate certainty, but does indicate that the chances are highly in favor of its being significant. In grammar the control group is better than the experimental group. The difference in scores on this test is between three and four times the Probable Error and is therefore almost certainly significant.

We have shown that Spanish language instruction results in different outcomes when different methods are used. Our experiment has shown that, if facility in reading Spanish and a wide acquaintance with Spanish words is desired, our usual methods of teaching Spanish are not the best.

What the objectives of Spanish instruction should be is not for the writers to say. But it does seem evident that more exact

objectives for Spanish instruction would bring about a better agreement as to what methods of instruction should be used, and therefore result in more efficient teaching.

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## A PROGRAM FOR HONORS COURSES IN GERMAN

(*Author's Summary.*—Suggestions for honors courses in German, which the author recommends as a desirable basis for all senior college work.)

**A**LTHOUGH many authorities are content with the conservative curriculum that obtains in most colleges, on the theory that it is the one best suited to the needs of students, the majority of whom after graduation will enter some form of business, nevertheless there is an ever increasing number of college teachers who look back upon their own undergraduate training as mainly a faithful and somewhat mechanical performance which promoted regularity and afforded mental discipline but failed to touch the spark of initiative and thus develop the capacity to work independently. It is at least partly due to the realization of these considerations that during recent years many of our leading institutions have divided the four-year course into the Junior and Senior College. Coincidental with this reorganization has come the incentive for departments to re-arrange their programs of study to suit the new conditions.

Much has been written in exposition of the methods of conducting Honors Courses at the various American institutions where the plan has been introduced, and it is the purpose of this article to discuss only a program of study that might be adopted by German departments, many of which have been seeking new ways of rehabilitation after the curtailment of regular courses and graduate seminars as a result of the war.

It seems hardly necessary to recall the patent fact that most students now entering college from the secondary schools have had little or no opportunity for any marked attainment in German. Even those who may have had two or three years of German in High School have the greatest difficulty in handling the college assignments in dramas such as *Nathan der Weise*, *Egmont* or *Wallenstein*, and at some institutions a special course in "ordinarily difficult prose" has been designed to meet the needs of freshmen who "must continue the modern language offered for entrance," and who would otherwise retard the progress of their fellow students in the classics course<sup>1</sup> who had had the regular pre-requisite training of the college intermediate course. Right

here some departments will see the parting of the ways, with one leading in the direction of the Honors Courses for students with especial interest and marked ability, and the other following the usual program prescribed in the regular curriculum.

Returning to our assumption that the average freshman enters with no German we must now consider what course of study will best qualify him to take Honors work in the Senior College (junior and senior years). It is the writer's conviction that the work ordinarily covered in freshman and sophomore years, comprising the elementary and intermediate courses of three hours each per week, can be absolved in one year by a special course equivalent to the elementary and intermediate courses combined. Furthermore, if the students for this course are selected, as is now done at some colleges, by means of a simple prognosis test<sup>2</sup> and due consideration of their language record in High School, the work may be accomplished in five hours instead of the normally expected six hours per week. Naturally this plan presupposes an extra amount of independent work by the student and scrupulous economy of classroom time by the instructor. It is, then, both reasonable and logical to allow the full twelve semester hours credit for this work. The difficulty of adapting the individual schedule to suit this plan is not so great as at first appears, especially since curricula are becoming more flexible in allowing the work of freshman and sophomore years (Junior College) to be taken as a unit and the amount accomplished in the two years is not definitely prescribed for each separate year. In this special course the entire grammar, some 50 pages of composition, and one or two short stories would be covered by the end of the first semester. The second semester should absolve what is ordinarily

<sup>1</sup> One student with only slight knowledge either of vocabulary or of syntax claimed admission to the classics course (third year college German) on the ground that his High School second-year German class had read *Iphigenie* and *Torquato Tasso*! It was found that this selection of texts had been due to the error commonly made by native teachers who fail to recognize the linguistic limitations of the average American student.

<sup>2</sup> Most German teachers would agree that if a student has had Latin, Greek, or French it is not difficult to ascertain his "language sense" by testing him in one or two of these languages. Forexample, the *Sprachgefühl* for case, tense, and mood can be evidenced by the interpretation of such simple sentences as: *I gave him a book, I was writing, If he were there I should go, and Let us go home.*

given in the intermediate course. Thus at the beginning of the sophomore year the student is qualified to take the regular third-year course, comprising at most colleges the classics with some set and free composition and collateral reading. At the close of the sophomore year the superior student will make formal application for Honors work in the Senior College, where in effect a special program will be made for each candidate according to his preferred field for specialization and supplementing the regular courses offered by the department. Here a practicable plan would be for the candidate to enroll in the Survey, Goethe, or Nineteenth Century course, attending therein such recitations or lectures as he may choose, and to carry on independent work upon some special topic related to his regular course, developing it as his reading progresses and following suggestions in conference with his tutor. Students who plan to teach should be given the opportunity to present papers before the class and lead in the discussions. Where Honors Students of all departments assemble at regular occasions for group meetings, theses of outstanding merit might be presented and discussed at these meetings. Properly qualified Honors Students should be admitted to the graduate seminars and it is highly desirable that even for the B.A. degree they should have some knowledge of the history of the development of the language and if possible at least a semester of Middle High German.

Opinions will always be widely divergent on the question of the value and type of the examinations. Some will maintain that no examination is necessary or even advisable at any time during the two Senior College years, and that a mere designation of "Passed with (high) (highest) Honors" is entirely sufficient. Their opponents will insist upon at least one rigid comprehensive examination covering both major and minor fields of study at the end of each year, and will point to the difficulties of the Registrar in evaluating for eventual transfer to other graduate schools these "vague estimates" and will emphasize the importance and convenience of the traditional numerical or letter grade. Very probably the best solution lies in a compromise between the two extremes. Such, at least, seems to be the sentiment of a considerable number of instructors whose teaching is mainly in the Senior College, and if it be true, as they assert, that even in the regular

courses their method of instruction is becoming automatically more and more informal, then the time is not far distant when the aim of leading educators will be realized, that all the work of the Senior College be conducted on the Honors basis.

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## THE TEACHING OF FIRST YEAR ITALIAN

*(Author's Summary.*—The suggestions made in this article aim at a better training in the fundamentals of first year work. By omitting conversation and composition during the study of grammar rules and until a reasonably working vocabulary is acquired, much more time could be devoted to pronunciation, analysis of syntax, assimilation of sentence structure, and thinking in Italian.)

VERY few persons outside the field of modern languages realize the remarkable advancement made by the study of foreign languages in the United States. During the last ten years the enrollment in these subjects has shown a continuous increase. This is notably the case with Italian. We all remember that a decade ago the study of Italian was rarely found in the average college curriculum. To-day, almost every college of high standing offers one or more courses in Italian. Furthermore, many of the high schools in our largest cities have introduced Italian and have given it the same scholastic standing as the other modern languages.

This general increase in numbers and interest in the study of Italian has created a deep desire to make its teaching and its study more economical and scientific, and as effective as possible. Like many teachers of other modern languages who have made use of the best suggestions given by specialists in the field of educational psychology and who have spared themselves neither time nor effort to apply these suggestions to their work, those who teach Italian should feel that they too can be benefited by whatever hints scientific investigations may offer them. Of course we are aware of the fact that there are still some weaknesses in the teaching of modern languages. These weaknesses are perhaps especially evident in the teaching of Italian. But if the unbiased criticism expressed by foreign teachers and students who have observed our methods may be taken as a basis upon which my personal conclusions may rest, it is not boastful to say that methods of teaching modern languages in America are much better than those applied in other countries.

The pleasant criticism that has come to me has inspired me to write something about my personal investigations and their results, especially in connection with the teaching of first year Italian.

Since the hints that follow in this article are the purely personal expression of a sincere desire to see the teaching of first year

Italian done more scientifically and effectively, they should be considered in the light of their possible and relative intrinsic value. Therefore, no attempt whatsoever is made at reprimanding and reforming.

As yet the numbers of students who study Italian in this country do not amount to hundreds of thousands. We still have comparatively small enrollments in our colleges and universities. But taking things as they are at the present, this very limitation of numbers is an advantage in itself. Since the study of Italian is in most cases an elective study and not a required one, the quality of students who take it is usually better. They show more interest in it and try to get as much training in one year or two as possible. If we consider the reasons why students now take Italian, we will agree that there are useful purposes and practical needs they wish to fulfill. In our classes we have students who take Italian because they feel that it is an essential part of their training in music. These students want, and they certainly need, as good a pronunciation as they can acquire. We have students who devote one year, or possibly more, to the study of Italian so that they may enjoy their trips to Italy. Other students take Italian because they feel that it is a good cultural subject, or because they need it as a requirement for a higher degree in Romance languages. Another group of students who take Italian in our colleges and universities is composed of children of Italians who want to learn the language of their parents' fatherland.

These good elements, without doubt, make the study and the teaching of Italian a pleasure. They afford the opportunities for good training especially during the first year when all the essential foundations are to be laid. It must be confessed that we have not always taken advantage of these factors. Sometimes we have not succeeded in doing our best with the material we have had in our classes. Perhaps some of the limitations to be found heretofore in our teaching of first year Italian could be attributed to the limited material we have had at hand with which to teach this course. Now we have more of it, and no doubt better texts, which present the teaching of first year of Italian more scientifically and with the aim of giving a more thorough preparation at the very start. However, a few definite suggestions may help still further in various ways.

A better training in first year Italian can be given to all students, regardless of their individual needs or desires. The following suggestions, the result of several years of investigation and careful analysis, will help in making the first year of Italian more pleasant, livelier, easier, and more productive.

In the first place, it would be wise to eliminate as much pure memory work as possible, for it is disconnected and fatiguing. Study the grammar and the reading material analytically. Do not ask the student to memorize rules, but ask him to study them at home as fundamentals upon which he must base the analysis of the examples which illustrate the rules and of the Italian given in the text. When he is asked to give an account of this or the other form of verb, article, adjective, preposition, etc., let him use his own language. He must recognize the point in question, but not necessarily define it. This analytical method should be applied, until the whole grammar has been covered, to all the reading done along with the study of the grammar.

Second, for the whole first semester, no conversation should be tried. If the grammar has a questionnaire in each lesson, or if the reader has conversational exercises, they should be omitted until the student, by repeatedly seeing and thoroughly mastering all the forms involved in the questionnaires, has acquired a larger vocabulary than the limited amount given by the daily lesson. In matters of vocabulary and syntax, the student must not feel circumscribed within a small field. He must not be compelled, as it were, to live from hand to mouth.

Third, until all the grammar and the reader are covered analytically, no translation from English to Italian should be attempted. The student must first acquire a reasonable store of syntax verb forms, and vocabulary in order to save time, at home when he prepares, and in class when his translation is to be corrected. Let him gain a keener awareness of the reasons why certain forms should be used. The result, in this aspect of the study, is very pleasant. The teacher and the class will save much time in going over the work in class and the endless questions and explanations of the same points will be reduced to almost nothing. Many little slips of syntax that would otherwise creep in, as is generally the case when the student's assimilation of the language is limited, will be avoided.

After the student has learned the ending of the regular conjugations he should not be asked to memorize the more rare forms of irregular verbs unless the Italian exercises in the grammar and in the reader call for them. Hold him responsible for the individual tense and person of the verb required to fill in the blank part of the sentence, or similar forms. If the reader has no such blanks, or if it makes no similar provisions, whenever a form of the irregular verb occurs, ask the student to locate it. It is much easier to master such a verb in connection with a complete thought than as a merely isolated part of the whole verb memorized once but seldom used in a sentence.

Before passing to the second aspect of the study of first year Italian, let us summarize the suggestions given on the first one. Notice these points: study only the Italian text; let the student deal only with correct Italian as given by the textbook; reduce the chances for mistakes to the minimum and raise those for the use of correct Italian to the maximum at the very beginning of study, by eliminating conversation and composition during this period; avoid the danger of exposing the student to wrong syntactic impressions which may last long after he has finished his first year Italian; train him to think in the language he is studying; and let him concentrate on good pronunciation at the outset of his course.

Since no more than one-half or two-thirds of a "grammar lesson" can be used if this method is applied to the study of first year Italian, it is logical that the teacher should assign all the Italian exercises and the grammar parts of one and one-half, or possibly of two lessons.<sup>1</sup>

This method has enabled students to receive a more thorough and more direct drill in pronunciation, indirect but sufficient drill in grammar, and swift understanding of the Italian used

<sup>1</sup> The teacher who uses Professor Russo's grammar will find very good help in assigning the work from day to day. Until the grammar has been covered, the grammar part dealing with the rules and examples and parts A and B of two lessons would be a logical assignment for college students. After the analysis and assimilation of these portions of the text and conversation and translation into Italian are started, parts C or D and part E, the questionnaire, of two or three lessons would make an adequate assignment. In any case the judgment of the teacher, the ability of the class and the nature of the lessons should determine the length of the assignment.

in class. For, the class being equipped with a working but relatively large vocabulary and being conscious of various modes of expression, or ampler tools with which it handles the answers to the questions, there will be a substantial saving of time in class recitation. And not only is the class enabled to cover the grammar elements and the Italian parts of the text very rapidly, but also the swift and thorough analysis of the fundamentals of the language will warrant an earlier start in a reader. Let the teacher who wishes to try these suggestions be assured that the omission of the English exercises and the conversation for the first semester does not cause any loss of time in the long run. This omission is logically replaced by the addition of Italian exercises from a second lesson. By the time the grammar has been analyzed, and some reading has been done, the student will be much better prepared to handle conversation and translation. So, as soon as the first aspect of the study of first year Italian is completed, let him turn to the very first lessons of the grammar and let him re-read two or three of the Italian prose exercises (e.g. part B in Russo's grammar) and be held responsible for the questionnaires based on these parts of the grammar. Conversation at this stage of the course will prove to be easy to the students and pleasing to the teacher, because answers to the questions are given quickly and correctly, and the rapidity with which the conversation is done will create and keep interest. The boring hesitation that freezes many a class conversation will be reduced to the minimum in the average class and to nil in the good class.

Along with the conversational work the class can safely undertake the translation exercises. At first, since the selections for translation have become easy for the class, and since they are usually short, the translation of as much as three lessons can be assigned for one class period. Later on, the length of the translation and the questionnaire will determine whether two lessons would offer enough material for one recitation.

Experience has shown that this method of teaching second semester Italian is also very valuable as a review of grammar, vocabulary, irregular verbs, and pronunciation.

In order to keep the student in continuous touch with connected and correct prose, usually presented more fully in a reader, it would be wise to devote half of the weekly recitations to read-

ing. The analysis of syntax must be kept up both in the grammatical work and in the reading. The attention of the student should always be concentrated on forms and constructions as well as on the general structure of the sentence. During the entire first semester, and if necessary occasionally during the second semester, the student must be impressed with the necessity of visualizing, analyzing and assimilating sentence structure and vocabulary.

If this method is used for first year Italian, the teacher may meet with a misconception that is usually strong in the mind of the student. The student who has been accustomed to study a language by memorizing everything required for a successful recitation, when he is introduced to this method of analysis, will feel that a superficial and general impression of the assignment will enable him to recognize structures and to explain the why and the wherefore of a form. He will feel that his task is much easier, that he is expected to play a more or less neutral part in his preparation at home. He is likely to think that his lesson requires a mere passive activity.

In this case let the teacher find his own way of making the student feel responsible for a consistent daily preparation. One of the most effective means through which this danger has been eliminated in the past is that of giving frequent quizzes. Daily dictation to be written in Italian and in English will help the student to feel responsible for a consistent preparation of his lesson.

The method of teaching first year Italian suggested in this article has done much in making the work pleasant for the teacher and the student. It has decreased the so-called student mortality. It has given better pronunciation, better and larger opportunities for conversation, more interest in the study of Italian as a living language, much of what the student who takes Italian for traveling purposes wants in one year, more Italian atmosphere in class work and a keener desire on the part of the student to continue his Italian beyond the first year.

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## AVAILABLE TESTS IN MODERN FOREIGN LANGUAGES

(*Author's Summary.*—Discussion of methods and equipment now available with price list and full information concerning individual tests for French, Spanish, and German.)

THE Modern Foreign Language Study has made an effort to standardize the methods and results of the teaching of foreign languages, especially in the secondary schools. Although it is not practicable at present to prescribe uniform tests or methods, a great advance has been made toward uniformity through the use of tests that measure achievement in each of the several phases of language study. The teacher can determine the relative proficiency of each class and pupil by giving some of the available tests, many of which are fully standardized, and the results attained may be compared with the scores made by groups of similar preparation. As many of these tests are made in parallel forms, a group may be re-tested after an interval and the progress may thus be ascertained. The busy teacher will appreciate the varied possibilities of the prepared diagnostic tests, especially in view of the small cost of the tests themselves and the ease with which they can be administered. Owing to the abundance of testing material only a few tests adapted to secondary school use can be discussed here, although there are available several other tests, some of considerable practical value, in each of the foreign languages.

Under the direction of capable committees appointed by the Modern Foreign Language Study, several excellent tests have been prepared in French, German, and Spanish, using the multiple-choice plan for vocabulary testing, the completion test for grammar, a silent reading test of the comprehension type, and a composition to be based on the picture included in the leaflet, as well as some other devices. The tests in French, German, and Spanish, each in two or more forms, have been fully standardized for high school and college semesters and are now on sale by the World Book Company. These tests are accompanied by a manual of directions containing keys, composition scales, percentile ranks, and the usual apparatus for computing individual and class scores. They are known as the *American Council Alpha Tests*.<sup>1</sup> The tests for junior high school, prepared under the direction of Ben D.

Wood, of the Columbia Research Bureau, are known as the *American Council Beta Tests*.<sup>2</sup> The *American Council French Grammar Test*,<sup>3</sup> compiled by F. D. Cheydleur, of the University of Wisconsin, consists of fifty English sentences, each followed by four suggested translations, of which only one is correct. Forms A and B may be used separately or consecutively.

The *Columbia Research Bureau Tests*<sup>4</sup> in French, German, and Spanish consist of a multiple-choice test on vocabulary, a true-false test of comprehension, and a completion test based on grammar, of which the three parts may be used together or singly. These tests are very comprehensive and have been fully standardized.

The *Stanford Spanish Tests*<sup>5</sup> by Aurelio M. Espinosa and Truman L. Kelley consist of several types of problems, including comprehension, completion, and matching tests on grammar, vocabulary, and reading. For further information and specimens, address Stanford University Press, Stanford, California.

The *Silent Reading Test in Spanish*<sup>6</sup> prepared by Broom, Contreras, and Kaulfers, and fully standardized, undertakes to measure achievement in comprehension of the printed Spanish language at successive stages under varying conditions and with various teaching methods. There are twenty paragraphs followed by questions, each with five suggested answers, all in Spanish. The pupil selects and underlines the answers he considers correct, as in multiple-choice problems. A detailed description of the construction and use of this test is to be found in the June, 1927, issue of the *Modern Languages Forum*, Volume XII, #3, page 7. A *Vocabulary Test in Spanish*<sup>7</sup> by Contreras, Broom, and Kaulfers, employs the matching type of problem and is based upon a selected list of Spanish words of common frequency and of practical value.

The *Sammartino-Krause French Test*<sup>8</sup> comprises a multiple-choice test on vocabulary, with five choices offered for each of the fifty problems, a completion test on first year grammar essentials, and a comprehension test of silent reading based on two passages. The responses to the comprehension test are to be made in English and measure quite conclusively the ability of the student to read material adapted to average first year preparation. The compactness and the wide range of material covered by these inexpensive tests commend them to the practical teacher and to those who have to buy their own test materials. Each package

contains 25 copies of each form of the test, and teachers are requested to give the second form only after giving the first form. The second form is quite as suitable to second semester work as the first form is to the first semester. These tests may also be given with profit in advanced classes to indicate weaknesses in previous preparation and lapses of memory.

The *American Council on Education German Reading Scales*<sup>9</sup> are prepared by the same Van Wagenen who has become so well known for his English, history, and general science scales. He has planned these with the assistance of Mrs. Patterson of the University of Minnesota and the Modern Foreign Language Study. They test the pupil's reading ability and his comprehension of German paragraphs of varied difficulty. Division 1 is offered for first and second years of German, Division 2 for the second and third years of German study.

The *Pressey Technical Vocabulary Lists*,<sup>10</sup> offered for French and German, are defined as "diagnostic tests" in determining the specific weaknesses of a class or individual. The student underlines one of the four words offered as a possible definition of each of the problems.

The *Harvard Tests*<sup>11</sup> published by Ginn and Company include one *French Vocabulary Test* by Alice M. Twigg. Form A consists of 150 words, each italicized and used in a French sentence, and fifty detached French words for simple translation into the most common English meaning.

The Kansas State Teachers College is sponsoring some "Every Pupil Scholarship Contests"<sup>12</sup> to stimulate interest in subject matter, to standardize objectives, and to promote achievement-testing in many secondary school subjects. Among the several subjects in which contests were offered for April 10th, 1929, were first and second year Spanish; and tests compiled by Mary Harrison were used for securing the measurements. The tests, which may be procured from the Kansas State Teachers College at a cost of two cents per copy, consist of multiple-choice problems on vocabulary and comprehension. Similar tests for French classes have been prepared by Mary Atkinson.<sup>13</sup> These are available in three different forms and include some matching problems in vocabulary and some true-false tests of comprehension in addition to the multiple-choice type of problems.

The *Iowa Placement Examinations for Foreign Language Aptitude*<sup>14</sup> are prepared for indicating the degree of proficiency acquired in vocabulary, grammar, comprehension, idioms, and verb forms. Two forms each are available for French and for Spanish. The *Wilkins Prognosis Test in Modern Languages*<sup>15</sup>, on the other hand, is designed to predict the probable success of a student in any foreign language as shown by his ability to recognize and distinguish between various forms and constructions.

Every modern language teacher should possess and refer to a copy of the comprehensive report of V. A. C. Henmomm, *Achievement Tests in the Modern Foreign Languages*, published by The Macmillan Company. This book gives much essential information on tests and testing results and was prepared as a result of work with the Modern Foreign Language Study and the Canadian Committee on Modern Languages.

For the convenience of teachers a partial list of tests in Modern Languages, with the addresses of distributing agents, is here appended. Unless otherwise indicated, directions, key and class record sheet are included in the price per package.

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#### BIBLIOGRAPHY OF TEST MATERIALS

1. *American Council Alpha Tests*. French or Spanish. Part I, 8 pages based on vocabulary and grammar, Forms A and B. Part II, 8 pp., based on silent reading and composition, Forms A and B: per package of 25 tests, \$1.25 net. German, Part I, 12 pp., Forms A and B; per package of 25 tests, \$1.30 net. Part II, 8 pp., Forms A and B; per package of 25 tests, \$1.25 net. Specimen set of French or Spanish, 35c. postpaid. German, 40c.
2. *American Council Beta Tests* for Junior high school. Forms A or B; 12pp., per package of 25 tests, \$1.30 net. Specimen set, 25c. postpaid.
3. *American Council French Grammar Test*. Based on translation of 50 sentences. Forms A and B; 8 pp., per package of 25 tests, \$1.25 net. Specimen set, 20c. postpaid.
4. *Columbia Research Bureau Tests*. French, Spanish, or German. Forms A or B; 12 pp., per package of 25 tests, \$1.30 net. Specimen set 20c. postpaid. World Book Company, Yonkers on Hudson, New York distributors of all the above listed tests.
5. Espinosa and Kelley: *The Stanford Spanish Tests*. Grammar, Vocabulary, or Paragraph meaning. Forms A and B. Specimen set, 15c. 25 copies of one

- test 80c. 25 copies of each of three tests, \$2.25. Stanford University Press, Stanford, California.
6. *Contreras-Broom-Kaulfers Silent Reading Test in Spanish*. Forms A and B; per package of 25 tests, 50c. net. Specimen set, 10c. Public School Publishing Co. Bloomington, Ill.
  7. *Contreras-Broom-Kaulfers Spanish Vocabulary Tests*. Forms A, B, and C; per package of 25 tests, 75c. net. Specimen set, 10c. Public School Publishing Co.
  8. *Sammartino-Krause French Test on Vocabulary, Grammar, and Comprehension*. Parts I and II. Per package of 25 tests including Parts I and II, with accessory material, \$1.50 net. Public School Publishing Co.
  9. *American Council on Education German Reading Scales*. Division 1 for first and second years, Division 2 for second and third years, per package of 25 tests, 75c. either division. Public School Publishing Co.
  10. *Pressey Technical Vocabulary Lists*. Section 1, Grammar and composition, French or German. Per package of 35 tests, 40c. Specimen set 5c. Public School Publishing Co.
  11. Twigg, Alice M. *Harvard Tests in French Vocabulary*. Forms A and B, per package of 30 tests, 48c. Ginn and Company, 2301 Prairie Ave., Chicago, Ill.
  12. Harrison, Mary. *First and Second Year Spanish Test on Vocabulary and Comprehension*. Forms I and II. Tests 2c. per copy, report sheet 2c. general directions 2c. key 2c. class percentile form 2c. Kansas State Teachers College of Emporia, Kansas.
  13. Atkinson, Mary. *First Year French Test in Vocabulary and Comprehension*. Forms I, II, and III. Similar to above and same publishers.
  14. *Iowa Placement Examinations for Foreign Language Aptitude*. French: FT-1, Forms A and B; Spanish: St-1, Forms A and B. F. A. 1. Revised. \$3.50 per 100. Specimens of five tests, 20c. Bureau of Educational Research, University of Iowa, Iowa City, Iowa.
  15. *Wilkins Prognosis Test in Modern Languages*. Per package of 25 tests, \$1.20. Specimen, 10c. World Book Co. Yonkers on Hudson, New York.
  16. *Wilkins Achievement Tests*. French and Spanish. Per package of 25 tests, \$1.20. Specimen, 10c. Henry Holt and Company, 2451 Prairie Ave., Chicago, Ill.
  17. *Henmon French Tests*. Vocabulary and sentence translation, tests 1, 2, 3, 4. Per package of 25 tests, 50c. Specimen 10c. World Book Company.
  18. *Handschin Modern Language Tests*. French: Silent Reading Tests, A and B. Comprehension and grammar Test A. Spanish: Silent Reading Test, A. Per package of 50 tests, \$1.00. Specimen set, 20c. postpaid. World Book Company.
  19. *Ford French Grammar Test*. Completion Type, Forms A and B. Canadian Committee on Modern Languages, University of Toronto, Toronto, Canada.
  20. Henmon, V. A. C. *Achievement Tests in the Modern Foreign Languages*. Publication of the American and Canadian Committees on Modern Languages. Vol. V. New York: The Macmillan Company. \$1.00.

## CRITICAL REMARKS ON NOVIAL

(*Author's Summary.*—A critical linguistic examination of Jespersen's "Novial" shows that it fails signally in naturalness, i.e. correspondence to the natural languages, an important desideratum for any International Language.)

THE system called Novial, the latest artificial language, constructed by Prof. Otto Jespersen and offered as an International Language (IL), i.e., "the second language to everybody"<sup>1</sup> has been characterized as natural in its vocabulary and simple and logical in its grammatical structure.<sup>2</sup> I shall discuss in this paper the first one of these two features and merely touch upon the second one. Naturalness in a constructed linguistic system means nothing but correspondence to the natural languages. It cannot be, and is not, complete, absolute, in any one of the constructed systems, including Novial, but only relative, i.e., one system may correspond to the natural languages more than another one does. We can thus speak only of the comparative naturalness of Novial. What its extent is, how far the above characterization of Novial is justified, can only be established by comparison, by contrasting it with other systems.

Our comparison has to start from the alphabet. The letters (signs) *c* and *z* are pronounced (sounded) differently in the different natural languages, and the first one has two values in most of them. This is the source of a great difficulty which the constructed systems have tried to solve in various ways.

I. Novial eliminates the two letters entirely and replaces them as follows.

A. Before the vowels *a*, *o*, *u*, and all consonants, *k* is substituted for *c*: *konstrukt*, construct.

B. Before *e* and *i*, the letter *s* is substituted for *c*: *sent*, hundred; *sis*, this side of.

C. The letter *z* is everywhere replaced by *s*: *sero*, zero.

D. The letter *s* receives two values: it may have the soft *s*-sound (English *z*) or the sharp *s*-sound as in 'son'; that is, it may be voiced or voiceless.

II. Other constructed systems replace *c* in some cases, retain *c* in others and *z* in all cases, and fix a definite invariable value for each of the two letters. Their procedure is as follows.

<sup>1</sup> An International Language, by Otto Jespersen, p. 55.

<sup>2</sup> American Mercury, November 1928.



- A. As in I A.
- B. The letter *c* always has the sound of *ts* in 'wits': *cent*, undred; *cis*, this side of.
- C. The letter *z* always has the soft *s*-sound: *zero*, zero.
- D. The letter *s* always has but one value: it is always sharp, voiceless.

Before showing which of the two procedures, I or II, is productive of greater naturalness, another difference has to be pointed out briefly between Novial and the systems employing procedure II. The latter adhere to the principle of grammatical endings, designating the noun by the termination *-o*, the adjective by *-a*, the adverb by *-e*, the verb in the present by *-as*, and the infinitive by *-ar*. Prof. Jespersen disapproves this principle of grammatical endings. In his system a noun ends in *e*, *o*, or *a*, a verb in *a*, *e*, *i*, or *u*, and an adjective in *i*.

We can now discuss the comparative naturalness of Novial. The total elimination of the letters *c* and *z* creates an evil greater than the one intended to be remedied. Even in an IL, the language for the man in the street, no harm would ensue if he pronounced those letters in his national way. He would never be misunderstood. Pronunciation of one letter of a multi-lettered word, deviating from the standard pronunciation, yet somewhat similar to it, never causes misunderstanding of the word. But Novial's way of spelling *selo*, *sis* instead of *zelo*, *cis* (F. *zèle*, L. *cis*) propounds a riddle puzzling even to an educated person. On the other hand, the rule that *c* is always pronounced like *ts* and *z* always as in English, French, etc. does not at all create a "stumbling-block," but is so simple that even the man in the street can easily grasp and observe it. The retention of those two letters, so frequent in our languages, renders possible the preservation of the natural form of many words while the abolition of *c* and *z* corrupts the natural form of numerous words and very often also their natural sound. Nobody will recognize in the Novial words *sesa*, *sone*, etc. the French words *cesser*, *zone*.

Prof. Jespersen rejects the word *zac-o*,<sup>3</sup> proposed by the writer, as a disfigurement of the German word *Satz*. But he fails to consider that both sound exactly alike. A German hearing the word

<sup>3</sup> An International Language, p. 80.

*zac* (the *o* elided) will at once recognize it as his word *Satz*. But nobody seeing, or hearing pronounced, the Novial words *satse*, *sinke* will know (not even a Swede, especially when a German pronounces them; the *s* will be soft even in the second syllable of *satse*) which natural words they represent, and no Frenchman will guess his word *ciseau* when he sees, or hears pronounced, the Novial word *sisoe*. *Satse*, *sinke*, *sisoe* are natural words corrupted beyond recognition both in form and sound; they are *a priori*.

Some Novial words are not univocal and many cannot be identical with their origin in form or sound, owing to alphabetic faults of Novial. It lacks the two frequent signs, *c* and *z*, of the principal natural languages; it cannot represent unmistakably one frequent sound, the English, French, Slavic *z*-sound, and it attributes to the frequent letter *s* two values, to wit, the soft *s*-sound (voiced *s*, E. *z*) and the sharp *s*-sound (voiceless *s*, as in *son*). Another frequent sound, that of the German-Italian *z* or of the German-Slavic *c*, can be reproduced in Novial but inadequately through the composite sign *ts*. For the *s* of the digraph can very well be pronounced soft, especially before a vowel, and then the sound of the digraph is quite different from that of the German-Italian *z*. Novial, therefore, must needs have many disfigurements. The French words *ceste* and *zeste*, adopted in some systems in a form that at once reveals their origin, could be adopted in Novial only in the form *seste*. This word in this shape would be a puzzle. Formally it corresponds to no natural word, and acoustically it may be one of the two French words *ceste* or *zeste*. Which one is it? Which one must it be? Not even a Novial dictionary can answer the second question. *Seste* remains an ambiguous disfigurement. The writer cannot agree to Prof. Jespersen's statement that "it can hardly be called a serious defect in Novial that *musa* means female mouse as well as a muse." This is a serious defect because the ambiguity is not unique, and is due to fundamental faults of the Novial alphabet productive of numerous unrecognizable disfigurements. *Selosi* means both 'cellular' and 'zealous' and the Novial words *sele*, *serti*, *sone*, etc. suggest, respectively, salt (F. *sel*), something enchased (F. *serti*), bran (F. *son*) rather than, respectively, cell, something certain, zone. Numerous other disfigurements are given below. Novial's disregard of the principle of grammatical endings causes difficulty. Prof. Jespersen rejects "a

separate ending for the infinitive" and proposes to "take the simple stem." But his stem is not always the natural one (= occurring in the language from which the stem is taken). His stems always end in one of the four vowels *a, e, i, u*, of which two, *a* and *e*, if not all, are certainly artificial appendages to natural stems. This engenders uncertainty and difficulty. It is often not easy to determine in which vowel a stem must end. Sometimes the vowel added is arbitrary. If the natural stem 'defens,' e.g., requires the vowel *e*, the same vowel ought to be used with the stem 'respons.' Yet Novial prescribes *responsa* (to be responsible) alongside of *defense* (to defend).

The unnatural endings of verbs together with the replacement of *c* and *z* by *s* imparts to some Novial verbs an a priori character. In verbs such as *desise*, *kolise*, *plesira*, *seda*, *sesa* there is very little of the natural form and sound left to recognize in them the stems of the natural words *decisum*, *collisum* (L. *supine*), *plaisir* (F), *cede*, *cease* (E., or F. *céder*, *cesser*).

Many Novial words (to which more can be added) are cited here and their equivalents in other systems are given in parentheses to set forth clearly the comparative naturalness of Novial, the subject of our discussion: *adhese* (*adher-as*<sup>4</sup>), *ansien-i*<sup>1</sup> (*ancien-a*), *besona* (*bizonias*),<sup>5</sup> *desise* (*decid-as*), *fasil-i* (*facil-a*), *felis-i* (*felic-a*), *frans-i* (*Franca*), *glasie* (*glacio*), *klosa* (*kloz-as*), *kolise* (*kolid-as*), *komensa* (*komenc-as*), *konkluse* (*konklud-as*), *konsepte* (*koncept-as*), *medisine* (*medicin-o*), *menasa* (*menac-as*), *plesiro* (*plezir-o*), *posese* (*posed-as*), *presis-i* (*preciz-a*), *prinsipe* (*princip-o*), *sebre* (*zebro*), *seda* (*ced-as*), *sefire* (*zefir-o*), *seku* (*sequas*), *selo* (*zel-o*), *senite* (*zenit-o*), *sero* (*zero*), *sert-i* (*cert-a*), *sesa* (*ces-as*), *seter-i* (*ceter-a*), *sinke* (*zink-o*), *sinser-i* (*sincer-a*), *sirk* (*cirkum*), *sis* (*cis*), *sisoe* (*forfic-o*), *sita* (*cit-as*), *sivilisa* (*civiliz-as*), *solu* (*solv-as*), *sone* (*zon-o*), *soologie* (*zoologio*), *vose* (*voco*).

Correspondence with the natural languages is undeniably very slight in the preceding Novial words. The source of some of them could hardly be guessed without the accompanying equivalents.

<sup>4</sup> The hyphen indicates that the part following it may be elided and that the sense of the word is not changed in the least through this elision.

<sup>5</sup> *Besona* is entirely a priori; neither formally nor in sound does it correspond to a word in any modern principal language or in any well known ancient language. *Bizoniar* is a posteriori, being the exact acoustic counterpart of *bisognare*.

It is only the addition of 'sequas,' 'solv-as' that reveals the Latin origin of *seku*, *solu*, two words that are unrecognizable disfigurements.

Logicalness of grammatical structure in Novial can merely be touched upon in this short article. I shall mention briefly one relevant point. The formation of the perfect tenses in the modern languages is irrational. The construction 'he has appeared,' logically analyzed, has no sense. It belongs to the cases in which, as Prof. Jespersen expresses it, "analysis is not logically possible."<sup>6</sup> With a transitive verb, too, the construction lacks any logical sense, but at least it can be interpreted historically. 'He has built his house' is explained historically as originating from 'he has his built house' or from 'he has his house (as) built.' Novial's way of forming those tenses is in no case more rational than the way of the modern languages in the case of an intransitive verb. This is shown in the writer's extensive work (to be published later) on a Model Language,<sup>7</sup> i.e., on a medium of communication for the cultured people of different mother tongues, for people able to communicate ideas of real value. The work offers suggestions for the construction of a linguistic system<sup>8</sup> free from irrationalities,

<sup>6</sup> An International Language, p. 113.

<sup>7</sup> The essay entitled "Notes on a Model Language," recently published in the Scientific Monthly (April, 1929) is merely a brief extract of this extensive work which was completed a year before the appearance of Novial, as indicated in the "Lexikologio" (p. 75; or Mondo, December 1927, p. 172). After the publication of Novial some material was added to the work, chiefly comments upon Novial.

<sup>8</sup> First rate linguists (Otto Jespersen, Hugo Schuchardt, Max Müller, Aug. Th. von Grimm, etc.) have expressly affirmed the possibility of, and have advocated a constructed language. Yet the lesser linguistic luminaries, in general, are strongly opposed to an artificial language, alleging that it is impossible. The following remark recently made by an expert philologist is typical of this attitude of his professional brethren: "An artificial language is an impossible thing, absolutely contrary to all linguistic science; the very nature of language precludes such an invention." This assertion can be disproved by simple sound reasoning and has been utterly refuted by experience. With all their faults Volapük, Esperanto and the Language of the Delegation constitute experiments on so large a scale as to prove beyond peradventure the possibility of an artificial language, of a medium of the expression of thought in writing and speaking. The above assertion, therefore, is to be rated merely as a deep-rooted prejudice, one of those erroneous notions fostered chiefly by the representatives of linguistic science, as pointed out emphatically by Wilhelm Ostwald. (Weltspr. und Wissensch., Chapter I; Scientific Monthly, April 1929, p. 331.)

expressive to the highest possible degree, and preserving naturalness strictly whenever it does not conflict with reason. If the last one of these three features is requisite for the Model Language, it is more so for the International Language in the commonly accepted sense, that is, for "the second language to everybody," which Novial is intended to be. That Novial fails in this respect is sufficiently shown by the numerous examples given in this brief essay.

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## Correspondence\*

### TENSE FREQUENCY IN THE SPANISH NOVEL AND DRAMA

To the Editor of *The Modern Language Journal*:

Professor Croteau's investigation of the relative frequency of use of the tenses in French (published in the *Journal* last February, Vol. XIII, 399) has inspired me to make a similar study for Spanish. With the aim of determining which tenses should be studied first in view of early reading, a count was made of verb forms in 22,000 words of text,—2,200 words, in each of five Spanish novels, and the same number in each of five plays. These were: PALACIO VALDÉS, *Marta y María* (Heath); ALARCÓN, *Capitán Veneno* (Holt); BAROJA, *Zalacain* (Heath); PÉREZ GALDÓS, *Marianela* (Heath); VALERA, *El Comendador de Mendoza* (A. B. Co.); QUINTEROS, *Doña Clarines* (Heath); CARRIÓN AND AZA, *Zarugüeta* (Heath); PÉREZ GALDÓS, *El Abuelo* (Century); MARTÍNEZ SIERRA, *Sueño de una noche de agosto* (Holt); LINARES RIVAS, *El Abolengo* (Heath). As a rule the verb forms of every tenth page were counted, beginning with page ten and so on, enough to make up the quota.

The 3960 verb forms counted (1933 in the novels and 2027 in the plays) were found to be distributed among the tenses as follows. The numbers represent the occurrences for the novel, the drama, and the total for the tense, in order:

1. Present Indicative 404, 962, 1366. 2. Infinitive 310, 277, 587.
3. Preterite Indicative 345, 80, 425. 4. Imperfect Indicative 343, 74, 417. 5. Present Subjunctive 93, 162, 255, (of these 26, 44, 70, were "polite imperatives"). 6. Gerund 109, 115, 224. 7. Present Perfect Indicative 48, 91, 139. 8. Future Indicative 45, 86, 131.
9. Imperative 46, 74, 120. 10. Past Participle used alone 61, 36, 97.
11. Imperfect Subjunctive 53, 30, 83, (of these 31, 10, 41, in *-se*).
12. Pluperfect Indicative 39, 3, 42. 13. Conditional 18, 15, 33.
14. Pluperfect Subjunctive 9, 9, 18, (of these, 3, 6, 9, in *-se*).
15. Future Perfect 2, 5, 7. 16. Present Perfect Subjunctive 2, 4, 6.
17. Perfect Infinitive 3, 0, 3. 18. Past Anterior 1, 2, 3. 19. Compound Gerund 1, 1, 2. 20. Perfect Conditional 1, 1, 2. 21. Future Subjunctive, no examples found.

These figures, it will be seen, offer for the most part a striking parallelism to those of Professor Croteau, with one notable exception. The present subjunctive, which is found to be twelfth in frequency in French usage, is here seen to be fifth and in the drama third, and if we except the infinitive it is in conversation second only in importance to the present indicative. This is still

\* The Editors welcome short communications on topics of interest to teachers of modern foreign languages. Please send such items to the Managing Editor.



true if we exclude from the subjunctive the polite commands which were counted separately and might have been reckoned as imperatives. We conclude that such statements as the following are not applicable to the Spanish language: "The subjunctive has never been widely used in colloquial French, apart from a few of the commoner constructions, such as the subjunctives of desire and necessity. Even in written and literary French the subjunctive is losing ground." (Mansion, French Reference Grammar, Secs. 291-2). We are led also to believe that the subjunctive might be introduced somewhat earlier in the first lessons than is usually the case.

On comparing the figures for the novel and the drama, as might have been expected, the past tenses are seen to prevail in the former and the present tenses, the future, and imperative, in the latter. Comparing individual texts the difference in this respect is sometimes striking; for example, equal portions of *Zalacafn* and *Zarugüeta* yield for the preterite 135 and 4 occurrences respectively.

It is to be observed also that the future and the conditional which are usually, and perhaps wisely, studied together are in Spanish usage widely separated in frequency.

Finally, the figures suggest which tenses require early study and which may more safely be left for annotation or explanation in progress of reading.

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### Notes and News

**NOTE:** Reader will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Change in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers--these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

**Fellowships and scholarships** open to American students who wish to study in foreign countries are conveniently assembled into a bulletin of 64 pages issued by the Institute of International Education under date of July 1, 1929. This is the third edition of a most useful compilation, which gives probably the fullest and completest information on this subject that is to be had. One

cannot cast the most casual glance at this pamphlet without being impressed by the multitude of opportunities thus afforded our American youth. Many of these opportunities would never have been offered but for the energetic initiative and successful administration of the Institute. Not only the Institute itself, but also the United States are to be congratulated on the fine showing which this bulletin brings concretely before us.

The **public library series of foreign language lectures** given by the Los Angeles library have been referred to more than once in these columns, with praise for the enterprise that conceived and carried them out. We are glad to note that public response has evidently been such as to justify the continuation of the venture, and that a full series in three languages is planned for the present academic year: there are to be 8 in French, 7 in German, and 9 in Spanish. The complete program can be found in the (California) *Modern Languages Forum* for October.

**Racial antipathy** is no new thing in the world, and our United States are by no means free of it, although it might be thought that our polyglot composition would lead to unusual tolerance in that field. But one of the unfortunate results of the World War seems to have been an intensification of the conception of foreigner versus native. The teacher of foreign language, for whom the question of a correct attitude toward the foreign-born is something more than an academic one, should be interested in Bruno Lasker's study of *Race Attitudes in Children* (Holt, N. Y. 394 pp.). Mr. Lasker points out that racial antagonism is never inborn, but is purely a result of environmental influence, and sets up an educational program that is both feasible and sensible: (1) give the child an opportunity to develop an open and inquisitive mind; (2) establish in his thinking a universal sense of justice as applying to all dealings between individuals, regardless of race or nationality; (3) substitute for distorted propaganda correct information with regard to foreign peoples; (4) create opportunities for the appreciation of cultural variety and the achievements of foreign races. The place of the foreign language teacher in this scheme need not be pointed out; the importance of his contribution can hardly be exaggerated.

**Esperanto** is stoutly supported by a resolution adopted at Dresden by the annual Congress of the All-German Teachers' Association, numbering over 150,000 members; the gist of the resolution was that all efforts tending to familiarize people with Esperanto should be encouraged. *Education* in its editorial department invites discussion of the use of Esperanto from the point of view of the United States. We hope that interested readers of this Journal will respond to the invitation. While we are not inclined to break a lance for Esperanto, we do believe that some kind of auxiliary language will eventually have to come. If Espe-

ranto is to be that language, the sooner we find it out and begin the necessarily long process of education and adjustment, the better.

The **third International House** in the United States, opened this fall at the U. of Oregon, is composed wholly of students in the university, representing eleven distinct nationalities. The international houses at Columbia and the Univ. of California are endowed and thoroughly organized, but the Oregon venture originated spontaneously with the students and was started without any endowment whatever.

A **Kuno Francke Professorship** has been established at Harvard University with an endowment fund of \$150,000, the chair to be concerned with German art and culture, "in the belief that the artistic development of a given nation in architecture, sculpture, and painting should be studied as an integral part of national life, closely allied to social conditions, intellectual tendencies, and literary movements." The ten donors of the fund have named the professorship in honor of the founder and honorary curator of the Germanic Museum at Harvard, Kuno Francke, whose work toward building up the study of Germanic culture at Harvard has furnished the example which the donors desire to see perpetuated.

**Italian language records** are listed and described in *Modern Languages* (London) for October by an unnamed correspondent. Those interested in getting such materials will find his contribution very useful.

#### BUCKNELL UNIVERSITY EDUCATIONAL CONFERENCE

October 12, Lewisburg, Pa.—Gilbert Perez, supt. of vocational education for the Philippine Islands, spoke about the Malay dialects, especially the Tagalog, making the point that the soul of a people is only accessible through its language.—Leo L. Rockwell, Bucknell, speaking on College teaching and the Modern Foreign Language Study, plead for a reorientation of college requirements in terms of tested attainment rather than by semester hours. Coit R. Hoechst, director of extension education for the city of Pittsburgh, and chairman of the committee for revision of the Pennsylvania modern language syllabus, presented the syllabus for discussion and criticism, stressing especially the introductory section dealing with the history, objectives, and methods of modern language teaching.

## Personalía\*

**Walter T. Pattison** transfers into Wesleyan Univ. as prof. of Rom. lang.

**John P. Rice**, head of the dept. of mod. lang. at the U. of Buffalo, has been appointed Westinghouse lecturer in Italy by the Italy-America Society. Mr. Rice will make his headquarters in Rome and will lecture in the leading Italian universities on the rise of industrial America and on contemporary American literature.

**Elio Gianturco** of the U. of Naples is now inst. in Italian at the U. of California.

Visiting professors from abroad include: **Marcel Braunschvig**, known in the United States for his texts of French literature, and **Dámaso Alonso**, prof. at the Centro de Estudios históricos in Madrid, and winner in 1927 of the Spanish national prize for literature awarded by the Minister of Public Instruction. Both of these will be at Hunter College.—Dr. **Charles Bruneau**, of the Univ. of Nancy, is visiting prof. of lit. at Bowdoin College under the Tallman Foundation. **Concha Espina** will lecture at Columbia on "The Process of Literary Creation" and "Contemporary Spanish Literature." **E. Allison Peers**, of the U. of Liverpool, will give a course on "Modern European Literature." **Giuseppe Prezzolini** will lecture in Italian on philosophy.

**Leavitt O. Wright** is now assoc. prof. of Rom. lang. at the U. of Ore.

**Louis M. Myers**, M. A., Columbia, is inst. in French at the U. of Ore.

**Paul P. Rogers** has transferred from the U. of Mo. to Oberlin College as Asst. Prof. in Spanish.

**R. E. Saleski** has taken leave of absence from Bethany College to accept a research fellowship at the U. of Penn. His place is being taken by **Mary Saleski**, who has just returned from study at Leipzig U. **F. H. Kirkpatrick** has been made inst. in French in addition to his duties as exec. sec. to the president of the college.

**Max F. Meyer**, prof. of psychology in the U. of Mo., has gone to Chile at the invitation of the U. of Santiago, where he will give courses in his field.

\* These personal items are hard to get, but often of wide interest. Readers will confer a favor by informing the Managing Editor of new appointments, transfers, publications (not textbooks) and the like.

**George McCutcheon McBride**, of the U. of California at Los Angeles, is this year's visiting professor to Latin America under the Carnegie Endowment for International Peace. Mr. McBride will lecture on human geography at various South American universities, and in Chile he will make an especial study of Chilean economic geography. Mr. McBride is the third incumbent of this professorship.

**Doctor's degrees** awarded at the University of Pennsylvania within the last twelvemonth and not included in the list printed in our October number are as follows: **Samuel Hudson Chapman**, Jr., A. B., A. M., U. of Penn., 1920, 1921. "A Study of Urbain le Courtois."—**Philip Earle Douglass**, A. B. Harvard 1912. "The Comedia Ypolita. An inedited play of the early sixteenth century."—**Malcolm Gilmore Wright**, A. B., Middlebury College, 1923; A. M., U. of Penn. 1925. "The Rôle of the Auditive Sense in Baudelaire's Works." All these degrees were awarded February 1929. A further degree was given in June:—**Clifford Marvin Montgomery**, A. B., Southwestern U. 1914; A. M., U. of Cal. 1919. "Early Costumbrista Writers in Spain, 1750-1830."

**Marion Griggs**, Univ. of Pittsburgh, is the new editor of the Pennsylvania *Bulletin*, succeeding Margaret Hudson of Philadelphia.

*Errata.* The following errors in our Personalia have been called to our attention. We crave the indulgence of those affected, urging in extenuation that since a number of institutions have ignored our requests for official information, we are often compelled to utilize less reliable sources.

**Werner Leopold** is asst. prof. of German, not inst. He is on leave from Northwestern U., substituting at Williams College for Otto E. Lessing.

**Allen W. Porterfield** is not on leave from West Virginia Univ., and writes, "I at once flatly and roundly deny that I am anywhere this year but here, and that I am doing anything here but studying German."

**Leavitt O. Wright** corrects his record as given on p. 37 of our October number: B. D., Union Theol. Sem. 1917; M. A., Univ. of Cal. 1925.

**Chandler Beall** transferred to the U. of Ore. from Geo. Washington U., Washington, D. C.

### Among the Periodicals

*Hispania* for October displays the traditional fondness of that journal for literary contributions, the first four articles in the number belonging to that category. Alice H. Bushee describes "A Cid drama of 1639," being the French tragi-comedy of Timothée de Chillac, a copy of which was given to the Boston Public Library by George Ticknor in 1871.—J. R. Spell discusses "The literary

work of Manuel Payno," whose novels have given us "the best existing pictures of Mexican life in the second quarter of the century."—Arturo Torres Riosco, writing on "El modernismo y la crítica," takes as his starting-point the recent book of Blanco Fombona, *El Modernismo y las poetas modernistas*, which he thinks the best book that has so far been written on the poets of that group.—John D. Rea cites a sonnet of Juan de Jáuregui and the translation of it made by Robert Southey.—Articles of a more predominantly linguistic character follow: an analysis of "Zorrilla's use of the familiar and polite forms of address in his 'Don Juan Tenorio'" by William Wilson; "An inexact analogy" by R. K. Spaulding, who points out some little-observed facts with regard to the verb forms in *-ra* and *-ría*; a useful little article on "Pictures in the Spanish class" by Donald Paine, who gives chapter and verse and exact figures. S. Lyman Mitchell writes "A defense of modern languages," stimulated, as he says, by Henry Grattan Doyle's study entitled "Things are not what they seem."

Doubleday Page's little classroom journals are with us again, in the form with which our readers are familiar by now. Each journal presents as a supplement to the November 1 issue a fairly large picture suitable for extensive vocabulary study: *El Eco* gives us "La Vida en la Ciudad," with a vocabulary of 110 words or phrases, while *Le Petit Journal* offers "Une grande gare" with a vocabulary list of 159 items. In each case there is drill material printed in the magazine, to be used in connection with the picture. In the November number *El Eco* also prints considerable material, which is fresh and ought to be interesting, on Spanish aviation; and the October 15 number contains an article on "El Cid Campeador" and another on Menéndez Pidal.

"The Taine centennial" is the occasion of a substantial little article in *Modern Language Notes* for November by Horatio Smith, who supplies critical comment and a bibliography for 1928, also the summarizing opinion of Lévy-Bruhl: "Son oeuvre a pu etre dépassée: mais l'impulsion qu'il a donnée se fait encore sentir, la voie qu'il a indiquée était la bonne."—In the same number, J. Warshaw discusses "Galdos's apprenticeship in the drama" and rejects the theory that his lack of initial success and his uneven progress in dramatic writing were due to inexperience, pointing out at the same time that Galdos's reputation as a dramatist is higher at present than during his lifetime.

*Lebendige Bücher* is the suggestive title of a new publication of the Deutsche Dichter-Gedächtnis-Stiftung in Hamburg, which plans to meet the needs of the reader in the face of the ever-growing output of books. Its aim will be to call attention both to the more significant of the recent publications, and also to older works which have been unjustly neglected.

*Education* for September prints an article by J. F. Santee en-



titled "The civic value of Spanish in the high school." This is a plea for Spanish, especially from the point of view of its bearing upon the international thinking of pupils and the discrediting of narrow chauvinism. Our political affiliations with Spanish-speaking lands are brought in to strengthen what is already a fairly effective argument.

*The Modern Languages Forum* presents a variety of matter in its October number. Ray P. Bowen inquires "If not literature in our high school and junior college Romance language classes, then what?" The present writer confesses himself unable to determine Mr. Bowen's own answer to his question.—William Diamond writes on Lessing in connection with the bicentennial of his birth.—W. L. Schwartz's "Quarterly French Book-Letter" resolves itself this time into a series of sprightly and entertaining notes on bookish or educational adventures in Paris.—Wm. F. Rice sets forth "Some results of the extensive reading method in elementary Spanish," the value of which is somewhat marred by the fact that his three tables are inadequately marked, so that the present writer is unable to read them; it appears, however, as in other experiments of similar character, that extraordinary amounts of reading can be done if a class, under a good teacher, concentrates on that one objective.—C. H. Handschin's useful "Brief Bibliography for Teachers of German" is reprinted in full in this number; it can also be had by application to him.—An important item is the report of the association's Curriculum Committee, signed by six persons under the chairmanship of Lucy M. Gidney, Chaffey Junior College. Space will not permit a reprinting of these recommendations, but they are commended to the attention of all teachers of the modern foreign languages, as representing a serious and intelligent attempt to deal with curricular problems in the light of present-day conditions.

The *Monatshefte* open their October number with two obituary notices, one of Herman Sudermann by Wm. Diamond, the other of Carl A. Krause by Adolf Busse.—E. P. Appelt gives an excellent series of suggestions for Christmas programs, taking three basic schemes as his starting-point, each visualizing a typical situation, and then adding various modifications and interpretations.—Of similar practical import is a contribution by Frances H. Ellis, who outlines in some detail "Sprechende Bilder aus *Immensee*." In view of the wide popularity of this perennial favorite, these suggestions are likely to arouse much interest.—E. K. Heller has been stimulated by the present debate in Germany over *Fraktur* vs. *Antiqua* to take up the question of German script. After reviewing some of the arguments pro and con he concludes that the burden of learning the German script is an unnecessary one, though he clings firmly to the desirability of retaining the *Fraktur* in print.

*School and Society* prints in the issue for October 12 an article by Fritz-Konrad Kruger on "The spirit of the German youth movement and its effect on education in modern Germany." The writer takes a favorable view of this influence, which he analyses in some detail.

The (London) *Journal of Education* for September prints the third installment of a discussion by Sidney W. Wells of "The teaching of modern languages and the school certificate examination." The main points made are: beginning teachers should not teach beginning pupils; unilingual training in the first stages is important if not essential; practical suggestions are then given for the conduct of direct method teaching.

The *Journal of Educational Psychology* prints in its September number an article by G. D. Stoddard on "An Experiment in Verbal Learning," involving the use of French words. The point was to show which of two methods of learning connections between French and English words yields the better results from the standpoint of recall. Succinctly put, it was found that it is easier to recall the familiar upon the presentation of the unfamiliar than the reverse; hence it is easier to translate French vocables into English than vice versa. However, if the point is to recall the French word upon mention of the English, it is better to learn from English to French.—The same number contains another interesting study of the learning process, entitled "The Law of Use," by N. B. Cuff. This study was made to determine the effect of overlearning on retention, the subjects being college students. Successive repetitions upon learning, it was found, bring diminishing returns, and therefore it is advisable to space them in time; moreover, repetitions subsequent to learning are the most beneficial to those who are slowest to learn in the first place. Sex differences appear to be without effect.

The *Elementary English Teacher* for September contains a discussion by Clara Woltring which is not without practical value for the teacher of modern foreign languages: "Shall we discard the language game?" The author takes up the criticisms that have been directed against this form of classroom exercise, and finds not all of the alleged defects inherent in the nature of the device itself, but in part the result of defective application of the principle. We commend the discussion to the attention of those teachers who employ language games as a pedagogical adjunct to classroom work.

## Foreign Notes

The **overloading of French pupils** with school work is being debated by and before the Paris Academy of Medicine, with the doctors, as usual, disagreeing violently and categorically. Some of the opinions pro and con have been set forth in recent issues of *School and Society*. On the whole, the attackers of the status quo appear to have a little the better of the argument, and it would not be surprising if the ultimate result were a reduction of that school program at which educators over here have often cast envious glances. After all, the day has only 24 hours, whether it be spent in France or the United States.

**Italian illiteracy**, which amounted to 31 percent in 1921, is slowly yielding to the increased pressure applied by the Fascist government. By the end of 1927 the percentage had dropped to 27, and it is asserted that the present figure is still lower, the gain being about one percent a year. Southern Italy is naturally the most backward, and Calabria still has some 48 percent of illiterates.

The **English channel tunnel**, which has been under discussion for half a century, is to become a reality at last: Parliament has been brought to approval of the project, and the money has been ready for some time. What this will mean in the future relations of the British and continental European nations only the boldest of prophets would venture to predict; certainly the mutual *rapprochement* of France and Britain, to which so many factors are already contributing, should be accelerated to an incalculable degree. Lovers of French as well as of British culture can only applaud the triumph of this inevitable development.

**British need of German teaching and study** in secondary schools is set forth in a recent report of the British Board of Trade and commented on in various British periodicals. In the school certificate examinations for July 1928, we read, the following languages were offered: French, 54,273; Latin, 23,558; German, 3,837; Spanish, 719. The Board, with at least one eye on potential markets, counts up the probable number of speakers of the several modern foreign languages, and concludes that there is a disproportion between these figures and the school enrollments. At the same time, the neglect of German was not caused by the World War, though that conflict naturally checked the study of German; the same tendency was specifically mentioned in a memorandum issued by the same Board in 1912 on the teaching of modern languages in secondary schools. The Board recommends that some schools in each district agree to make German the first foreign language taught, thus creating opportunities for those who need them.—It is also recommended that more Spanish be studied.

**American educators** have been invited to **visit schools in Germany** next summer, and the international institute of Teachers College at Columbia is cooperating with the Prussian government in arranging for the trip. Fifteen school systems are to be visited, including all types of educational institutions in Prussia; the guidance will be of the highest type, and the opportunity to get a real insight into what present-day Germany is doing in education is unexampled. Address all inquiries to Dr. Thomas Alexander, Teachers College.

**"Recent educational changes in Czechoslovakia"** are outlined by a correspondent to *The Education Outlook* in its September number. In general, the writer takes an optimistic tone and feels that the prospects for improved educational conditions are very bright.

The **Mexican seminar** sponsored by the Committee on Cultural Relations with Latin America was attended this year by about 100 educators, authors, journalists, clergymen, and business men from the United States. Prominent Mexicans served as lecturers or guides, and the enterprise fully justified the hopes entertained of it.

**Government fellowships for foreign study** have been recently established in Chile, the present arrangement embracing normal-school and primary-school teachers. One group will be sent for 6 months or a year, the other for three years. Recipients will be selected by competitive examination and must be able to read the language of the country in which they are to study. Upon their return they will be guaranteed positions for at least five years. Gradually the educational authorities are coming to the realization that foreign study is of such value to the teacher's own country that it pays to subsidize it.

The **Brazilian summer session** established at Rio de Janeiro for foreigners under the auspices of the Brazil Research Institute drew 12 teachers and students from the U. S. The courses in English stressed the geography, history, and sociopolitical development of Brazil; a course in French dealt with tropical biology; there were also sightseeing trips and visits to schools. The arrangements were made with the Institute of International Education by Dr. Delgado de Carvalho, who had lectured in the U. S. last spring.

**New information about Columbus** is contained in a hitherto unknown document that has recently been discovered in the Vatican library and published in facsimile by the *Stampa* of Turin. The native seat of the discoverer's family is given as the Ligurian coast-towns of Cogoleto, Quinto, and Savona. The document had been presented by the republic of Genoa to Queen Christine of Sweden, and was bequeathed by her to Cardinal Azzolini in 1639.

**Two thousand letters** addressed to A. W. Schlegel by some of

his most distinguished contemporaries have been found in Coppet Castle on Lake Geneva by Dr. Josef Körner of Prague. They filled two large cartons constituting part of the literary estate of Mme de Staël.

**Thirty-two hitherto unknown drawings** of Goethe have lately been acquired by the Goethe-Museum in Weimar from a descendant of the poet's brother-in-law, C. A. Vulpius. Some of these drawings show portions of the Wartburg in Eisenach, and two of them are of particular historical importance, since they give a definite idea of sections of the castle which no longer exist.

**A German theatre-ship** is to sail from Hamburg during 1930, on which German plays will be performed for the benefit of European and other seaports, especially in North and South America. The ship will contain a theatre that will seat an audience of 500 persons.

**A Moses Mendelssohn Foundation** has been established by his descendants in honor of the 200th anniversary of the philosopher's birth, September 6, 1929. The initial capital is 250,000 marks, the income of which is to serve the furtherance of scientific objects. The headquarters of the foundation will be in Dessau, the birthplace of Moses Mendelssohn.

The **winner of the Büchner Prize**, Carl Zuckmayer, has done a fine thing by turning over the money award of 5000 marks to a younger and needier writer, Anton Betzner.

The **oldest South American university** is said to be that of San Marcos in Lima, Peru, whose history is traced by Carlos Concha in the *Hispanic-American Historical Review* for February 1929. It was founded by a decree of Charles V in 1551 and modeled on the organization of the University of Salamanca, with the four faculties of arts, theology, law, and medicine. By 1571 it had achieved international standing, and by the end of the 18th century it was enrolling over 1200 students. Within the last quarter-century the university has taken on a new lease of life.

The Geneva Conference of the **World Federation of Education Associations** was thoughtfully written up by W. Carson Ryan, Jr., in *School and Society* for Sept. 7. We commend it to the perusal of our readers, too few of whom, we suspect, are sufficiently apprized of the important work of this federation. The world is growing more and more international, and such organizations as this are essential to the full realization of the benefits of the new world order.

**Significant anniversaries** include the fiftieth recurrence of the death of **Honoré Daumier**, the great French caricaturist, and the centenary of the invention by **Louis Braille**, then 23 years old, of the system of raised printing for the blind that bears his name to this day. Both of these events are called to our attention in *Le Petit Journal* for October 1.

**American influence on European education**, on which we have commented heretofore, is further illuminated by German reception of the lectures delivered last summer at Mayence by members of the faculty of Teachers College and others: Professors Alexander Rugg, Raup, Reeder, Kilpatrick, Helen Parkhurst, Condon, Wilson. The lectures were attentively listened to and commented on widely and favorably in the German pedagogical press; the general feeling might be summed up in the statement that so far from viewing America as the primitive land which could only come to Europe to learn, the commentators were clearly of the opinion that Europe could derive much benefit from a study of American education.

The **increase in the number of women students** at German universities is large enough to be reckoned as significant and a sign of the times. From 2,515 in 1911 to 7,174 in 1925 and 13,087 in 1928—this indicates a profound readjustment of the position of women in the German Republic.

## Reviews

Review Editors: for French, James B. Tharp, Ohio State University; for German, Peter Hagboldt, University of Chicago; for Spanish and Italian, H. G. Doyle, George Washington University. All books intended for review in this Journal should be sent to the Managing Editor.

HENRY CARRINGTON LANCASTER, *A History of French Dramatic Literature in the Seventeenth Century*. Part I. The Preclassical Period, 1610-1624. Two volumes, 785 pages. The Johns Hopkins Press, Baltimore, Maryland.—Les Presses universitaires de France, Paris, 1929

In the *Nouvelles Littéraires* of April 13, 1929, Daniel Mornet, the distinguished and scholarly professor of French Literature in the Sorbonne, wrote what would be called in this country a leading editorial under this title, "Have we a real History of French Literature?" And his answer was: No, we have not. We have a number of Histories of the successes of French Literature; but this is not what one can call a real *History*. What would be a history of a nation which would tell only of the victories and conquests, and of great and virtuous kings, and never of defeats or losses, of unworthy sovereigns or governments? The gloomy or indifferent pages are often more relevant than the bright ones; to tell only part of the truth is really telling untruth. What we need is therefore now a full history;—not perhaps to put in the hands of school pupils or young students who must form their minds and tastes from the best models only, but for the use of older students



and scholars. As a matter of fact, that sort of study has been going on for some time among us, as shown by so many monographs brought out in recent years, but the truth of the matter is that all this erudition was going on in a sort of blind fashion, that is to say without our truly realizing the new program we were fulfilling; and naturally we direct our efforts better if we become fully conscious of our aim. In short, we ought to do in literature what Ferdinand Brunot has done so magnificently for the history of the French language; there, the "*Précieux et Précieuses*," for instance, have only a comparatively very short space allotted to them since in truth they meant only a somewhat sensational episode in the midst of a number of other linguistic developments; and some of the latter were probably more important for the ultimate perfection of the language.

It is just this sort of thing that Professor Lancaster has done in his monumental work, the first two volumes of which have just come from the press . . . . And, by the way, many of Mornet's illustrations in the above mentioned article were borrowed from that very domain studied by Prof. Lancaster, the history of the 17th century stage.

Everybody will bow before that great achievement, the crowning of so many years of unceasing labor. Certainly the reading of all those second rate plays—there is not one of the 255 examined in these two first volumes that is in any sense a great play as Corneille's masterpieces are reserved for future treatment—must have been at times terribly tedious, not to speak of the task of locating these plays in libraries all over the world, getting hold of them, which must have been very arduous. That, moreover, an American scholar should have accomplished this, and not some French scholar, adds to our admiration—and to our gratitude. The writer does not know of any work of such magnitude ever planned by any American scholar in the field of French Literature. The only point of regret is that it should all be in English—regret for the author, for he knows well that the French are not very anxious to devote much time to acquiring languages other than their own, and that thus he may lose some of the recognition that rightfully belongs to him. At the same time, Professor Lancaster may have rendered a great service in giving such a sound warning to French scholars that unless they learn English they may be deprived of such valuable information as is offered them by colleges of high standing abroad.

It is beyond any possibility to give an idea here of the wealth of information contained in these two volumes, even in limiting oneself to what Prof. Lancaster has actually added to the stock of knowledge already put at our disposal by the work of his predecessors in the field, Lanson, Rigal, Marson, etc; to the latter he pays tribute in his bibliographical chapter. We suggest a glance

at the index as an indication of the priceless tool for work that will be now at our disposal. All the 255 extant plays are analyzed, characterized, and classified, and information is given as to their authors, dates, sources, success with contemporaries, etc., etc.

Let us at least indicate briefly some of the salient points as the reviewer sees them: The shifting, in these 24 years, of the theater center in France from Rouen to Paris; the gradual growth in importance of the stage as a 'genre littéraire' as manifested by the fact that while the entire first volume is sufficient for the years 1610 to 1630, the second volume (which is the longer of the two) is just large enough to account for the four following years; the decided impression that, however great the differences are supposed to have been between the stage in the earlier days and in the seventeenth century, they are not fundamental; over and over again one is struck with the realization that what we had always considered new in the early 17th century was not so at all, and that the change was in quantity rather than in kind; on the other hand, the real element of progress—as indeed emphasized by the author—lies in the improvement of good taste and refinement all along the line; even the abundant considerations and discussions of the famous question of the three unities of action, place, and time, point in this direction; the gradual adoption of the so-called rules are, after all is said, just one of the manifestations of efforts on the part of the playwrights to perfect their art of writing. That truth regarding the real history of the three unities is not easy to get at, one will realize better than ever before in reading Lancaster's work; and indeed the reader is happy to find in the chapter headed 'Conclusion' a rapid summary of the results reached. The author is very clear, and he is not of course responsible for the complexity of the unities puzzle; but the fact is that one must not try to arrive at one single statement regarding these unities; one must consider separately each one of the three, then each one separately again in each genre (pastoral, tragic-comedy, tragedy, comedy, etc.), and then each play in each genre, and each author in each genre, as the same author may observe rules in one set of his plays and not in another; even Maigret, the man who formulated in his 'Avant-Propos' to *Sylvanire* the requirement of the three unities, does not consistently observe them afterwards in his own plays. And *vice-versa* one is astounded to see how many playwrights *did* observe these "rules" before the discussion about them was really started. The real position of Corneille will of course have to be stated in the forthcoming volume, but already Lancaster has said enough to warrant this assertion: "The Romantic idea that Corneille had his wings clipped by followers of Aristotle becomes absurd when one learns that he was one of the first to introduce the unities" (755). Another feature of the book which is a cause of admiration to us

is how the author finds his way in the labyrinth of all the kinds of plays he mentions; some of us would consider it sufficient to distinguish between tragedy and comedy, perhaps between pastoral and tragicomedy;—but here we have besides: *Bergeries*, and *Farces*, and Tragicomedies which are really comedies, and *Tragi-comédies pastorales*, and Tragicomedies that approach the norm, and Tragicomedies that are exceptional, and those whose structure is not typical, and indeed at least one Tragicomedy with an unhappy ending (564). Then again we have the *Tours de force* (like the *Comédie des Proverbes*, 649), the Farcical comedies, etc.

The influence on French drama from abroad is treated with much thoroughness. Besides the very abundant inspiration found in popular novels of the age, especially the *Astree*, the author points out decided Latin influences, (Seneca, Plautus, Terence. . .), and the Italian influence, especially in the domain of the Pastoral. As to the Spanish influences, here are the words in which Lancaster sums up his findings in the Concluding chapter: "I have shown that the Spanish drama was much less important despite the efforts of certain scholars to prove the contrary. The only French plays of the period studied that were certainly based directly upon Spanish plays, as far as has been determined, were two comedies, and two tragi-comedies by Rotrou, unless a dialogued novel of Salas Barbadillo is to be counted as a play, in which case the number of imitations is increased to five. The idea that the French drama of the seventeenth century was built upon the Spanish is consequently nonsense" (756).

ALBERT SCHINZ

*University of Pennsylvania.*

E. ALLISON PEERS, *Spanish Free Composition*, Heath, 1928; 116 pp.

Everyone who has studied, much more everyone who has taught a foreign tongue knows the wide difference between translating out of it and into it. The first is easy, the second is anywhere from hard to diabolically hard—unless you start right (observe the "unless"). If you do, it is not bewildering, is not a vexation, though of course the fastidious are never quite satisfied with their work. If one starts right, the start is early, not, as is the general practise, a year or more late. You work at it daily, not, as is usual, weekly or spasmodically. There are various right methods, no doubt, but we believe Professor Peers' way is the best.

Professor Peers is now lecturing at Columbia, engaged for the entire year. He is probably known to the reader of these lines, either for his delightful book *Santander* or his fascinating biography of *Ramón Lull*, or any other of his long shelf of attractive works on a variety of Spanish subjects. If you know anything he has written we need say no more: it will be easy to foresee his mastery of the subject here considered, Spanish composition. "Free"

composition he calls it, "i.e. the exact reproduction of material previously read. Strictly, of course, it is, at the first stage, 'chained' composition, but the shackles are gradually loosened as the course proceeds and eventually fall off almost imperceptibly."

To omit composition from the lower classes is always bad, and cannot be atoned for in the higher classes. "To suppose that a pupil who has been confined to translation will suddenly become capable of producing original composition of any merit is like expecting a baby to jump upon a chair when he has just learned suddenly to walk. The student who wished to learn to write original Spanish successfully will be well advised to enter upon a graded course as early as possible. It is to provide such a course, both for teacher and private student, that this book has been written."

The teacher cannot too often remind himself, says Professor Peers, that Free Composition, properly so called, begins with oral composition, with the first Spanish answer given to a Spanish question in the elementary class—perhaps in the initial lesson. It is with this in mind that the book is written. And as soon as the questions are brought into direct relation with the text read in class, we have the beginnings of written composition: a paragraph first, then a complete incident, later an enlargement thereon, and finally original work.

The author provides several variants of the method and suggests others, the object all along being to keep in use all that has gone before. Disconnected answers to the teachers' questions will presently be connected into a single sentence or short paragraph; the person, number, or tense will be changed; a short text that has been read will be reproduced; an additional statement will later appear; and finally a short original statement will be made. And then the props will be removed and the composition will become really "free," the teacher and the pupil always remembering that time spent in revisions is time well spent. Better a short careful essay well revised than a long one full of blunders."

The book is divided into eight sections, beginning with exact reproduction of narrative; the first exercise begins: "Juanito era un niño muy pequeño, hijo de padres muy ricos . . ." The instruction below reads: "Reproduzcan ustedes el trozo como si se tratase de dos niños, Juanito y Pepín (Juanito y Pepín eran unos niños muy pequeños, hijos de padres muy ricos, etc.)" Section ii consists of tales in verse for reproduction in prose; an example is given, as at the beginning of each section. Third, the enlargement of a skeleton narrative, which offers more difficult exercise; the skeleton is, in the fourth section, reduced to still barer bones; and so on, gradually removing the props, to the final abandonment of skeletons and the substitution of "free composition" aided only by a list of subjects, to choose from if desired.

This is the most skilful presentation of this sensible method that

we know of, and we heartily recommend its use to both teachers and such students as must go it alone.

S. L. MILLARD ROSENBERG

*University of California at Los Angeles*

MIGUEL ZAMACOÏS: *Les Bouffons*. Edited by George B. Fundenburg and Harrison C. Coffin. Heath, 1929. xvii+246 pages. Price \$1.08

MIGUEL ZAMACOÏS: *La Fleur merveilleuse*. Edited by F. S. Shears and E. Casati. Longmans, Green, 1929. vii+128 pages. Price 90 cents.

The two plays of Zamacoïis that have been favorably received have now been edited for class-room use. One of these texts has been published in this country, the other in England. They exemplify the usual methods of editing such texts employed in these countries. The American edition is provided with eleven pages of introduction, eight pages of notes, and a full vocabulary. The English text has a scant two pages of introduction and six pages of notes. Both plays are suited for reading only with students who have had considerable experience in handling the French language, and each text has been prepared from that standpoint. In form and subject these plays bear not a little resemblance to those of Rostand. Neither is quite as difficult as *Cyrano* nor as easy as *La Princesse lointaine*. Many will undoubtedly be of the opinion that more profit can be derived from a rapid reading than from a detailed linguistic study of these plays.

Inasmuch as the vocabulary is poetic and at the same time teeming with special and unusual words employed for the sake of local color (and sometimes for the rhyme!), there is some practical advantage in having such a text supplied with a vocabulary. The editors of both these editions have been rather sparing with their annotations, making little effort to explain grammatical difficulties. Certain proper names occurring in *Les Bouffons*, such as Elbeuf, Jean Goujon, Gobelin, Polignac, Lorenzino, Cossé-Brissac, might well have had a word of explanation especially since a number of similar names are explained. In the same text such words as *paladin* and *trouvère* might perhaps have had a bit of elucidation in the vocabulary, and "scoundrel" is certainly not an apt translation for *fantoche*.

The editors of *Les Bouffons* have devoted a section of their introduction to a brief explanation of the verse forms employed by the author. It is their belief that this play is "especially suitable to introduce the student to the reading of French verse." The individual teacher must decide whether his class requires an introduction to French poetry and whether such a play as this is the best means of providing such an introduction. There is, of course, no reason why such a play should not be read simply as a play.

Of these two plays, *La Fleur merveilleuse* is the more exciting and may appeal to a wider range of youthful readers. On the other hand, it is certainly inferior to *Les Bouffons* in dramatic technique and in poetical quality. It need scarcely be said that the success of plays of this character in the classroom depends somewhat on the type of students in the class and (in no small degree) on the teacher.

Both these plays are creditably edited after their fashion.

C. D. BRENNER

*University of California*

ALEXANDER DUMAS: *La Tulipe Noire*. Edited by Edgar Ewing Brandon and Lawrence Hervey Skinner. American Book Company, 1929. XV+196 pages of text+128 pages of exercises, notes, and vocabulary. Price \$0.96.

The editors of this edition of *La Tulipe Noire* have already edited a complete text of the novel. In this edition they have omitted most of the historical descriptions and explanations, supplying the necessary historical information in a brief introduction, which has made it possible to avoid extensive notes. The explanation is clear and sufficient, providing the student will refer to it as he would to notes. There is also a brief biographical sketch, perhaps too brief since it gives one very little knowledge of Dumas. Why avoid so carefully any reference to Dumas' negro ancestry? Sections of the story have been summarized in French, as, for example, the account of van Baërle's earlier life and the growth of Boxel's hatred. The text seems perfectly clear and well held together in spite of the cuts, although it is interesting to note that William of Orange appears, by reason of the omission of many scenes in which he enters, in a much more favorable light than in the original novel.

57 pages are given over to *Questionnaires et Exercices*. The questions are simple and cover pretty thoroughly the whole text by chapters. The exercises are headed by what the editors have called *Revue Grammaticale*, with, however, no grammatical explanation given, but merely a list of grammar points to be reviewed. These points are illustrated by sentences in French with blanks to fill in. Sentences illustrating an irregular verb, some idioms to be used in sentences, and subjects for a composition complete the exercises, which seem very easy at the beginning, but which increase in difficulty as one progresses through the book. However, the teacher would certainly have to add to the exercises in order to fix the grammar material in the students' mind. The notes are very brief, usually simply giving the translation of the French idiom. As the book is intended for elementary reading the vocabulary is complete, containing all the words in the text.

The book is attractive in its blue binding, with a good quality of paper used and excellent clear print. There is one illustration



in color, which does not add a great deal to the book, and a map of Holland.

John Burroughs School,  
St. Louis, Mo.

MADELINE ASHTON

RAMÓN DE MESONERO ROMANOS, *Cinco Escenas Matritenses*, ed. with notes and vocabulary by William J. Entwistle. Longmans, Green and Co., 1928. iv, 100 pp.

The appearance of this convenient selection from the *Escenas Matritenses* was indeed a pleasant surprise, for it guarantees a larger general acquaintance with the inimitable and very important work of Mesonero Romanos. The selections are well chosen and the text, in addition to being most welcome, should prove to be popular. The dearth of edited texts of this period of Spanish Literature is fortunately passing. Mesonero Romanos is here presented to us in his rather severe reformer's zeal (*El Martes de Carnaval y el Miércoles de Ceniza*) and as the simple and charming painter of *cuadros de costumbres* (*El Sombrerito y la Mantilla*).

There are excellent notes to the text, particularly clarifying the numerous references to the "highways and byways" of Madrid. They are conspicuously insufficient in number, however, there being many textual difficulties and references that are not treated in the notes or vocabulary and whose interpretation cannot be taken for granted. Among such may be listed the following: *Bayona*, p. 3.1; *tierras de pan llevar*, p. 5.25 (note inadequate); *lechuguinos de Madrid*, p. 6.20, 21; *pordiosero*, p. 14.31; *aquel gigante de que nos habla Homero*, p. 19.30, 31; *vademecum*, p. 20.20 (not in vocab.); *caprichos de Alenza*, p. 22.29; *Desdemona*, p. 23.11; *Calderón de la Barca*, p. 32.18; *gigantones*, p. 33.7; *zapato de cinco puntos*, p. 35.5; *alumnos de Marte*, p. 36.5; *aquí es . . . allá es*, p. 37.4; *Neva*, p. 39.9; *letras de Sancha o Jordán*, p. 39.32; various notes are needed throughout the second paragraph beginning on p. 40, as well as for the italicized section on p. 41; *negra oblea*, p. 45.17; *Betis*, p. 53.5; *Mahoma*, p. 53.9; *vírgenes del Carmelo*, p. 54.20. The note to p. 7.4, "*Algarabía*, literally 'Arabic'," is unsatisfactory and the notes for p. 24 need more specific treatment of *Portillo* and *Red*.

In the vocabulary, "fertiliser" is inadequate for *estercolador* since a person is meant (p. 8.5). *Esteriotipar* (in the vocab.) is spelled *estereotipar* in the text (p. 42.33). *Perilla* (p. 35.24) is omitted from the vocabulary.

State College of Washington,  
Pullman, Washington

J. HORACE NUNEMAKER

H. J. B. WANSTALL. *French Free Composition*. D. C. Heath & Co. 1929.

In spite of good work already done, the field of composition in French still offers excellent opportunity for the exercise of



ingenuity by authors and publishers. Teachers are not agreed as to the content, methods, or relative importance of composition. The subject encounters more or less resistance from those who dislike the absence of fixed standards, the necessity of dealing with sometimes delicate questions of French usage, and the labor involved in the correction of the written exercises. There are those who would eliminate even the simplest forms of composition from the earlier stages of study. One has the impression that its eventual appearance in their program is a matter of doubt. Students have no fondness for composition, being usually convinced that the reading of French books is agreeable in inverse ratio to the amount of assimilation and other exercises which they are called upon to prepare. They may be justified, in some cases, in thinking that composition exercises are nothing more than perfunctory routine, to be done with a minimum of effort and a maximum of cooperation among themselves.

So that he who would add to the collection of composition books does well to aim first of all at such originality of method and material as may overcome the resistances mentioned, and capture the interest of teacher and student.

"French Free Composition" is a book clearly prepared with this in mind. Of the eight sections into which it is divided there is only one which might be said to be in the traditional manner. This is Section II, "Études de Narrations," which offers sixteen anecdotes selected from *Le Petit Journal*, *Excelsior*, *Le Matin*, etc. These anecdotes are amusing, and, with two or three exceptions, not too familiar. Each anecdote is followed by exercises consisting of: a) the study of selected idioms; b) a brief questionnaire; c) a short re-translation; and d) a subject for free composition. The questions are not of the purely mechanical type: they require some observation, some reflection, and some looking up of information.

Section I is entitled: "Histoires en Images," sixteen subjects. For each of the first fourteen subjects there are four "Images" showing successive phases of the same incident, or illustrations of different parts of the same subject. Some of the titles are: *Le Château de Sable*, *Les Emplettes*, *Le Professeur*, *le Médecin*, *Les Professions dangereuses*, etc. A "vocabulaire" containing terms relating to the incident or subject is furnished; there is a questionnaire which may be used by the teacher for the development of the lesson; and, finally, there is a "sujet de composition" covering the entire series of pictures. For Nos. 15 and 16, only the picture is given.

Section III contains nine poems, which are to be put into prose by the student. The poems are humorous, offer the vocabulary in the approved form, i.e., with context, and should furnish agreeable if not particularly difficult exercises.

Section IV, "Sujets de Lettres," contains suggestions for 29 letters, the subject being sketched in French, and followed by a vocabulary of words appropriate to the subject. The subjects include different moments in a student's life, invitations, business letters, incidents of daily life, etc.

Section V, "Dialogues," offers 30 subjects, 15-20 words being furnished for each subject. Most of the topics are "sujets de controverse" and should lend themselves to the construction of lively dialogues.

Section VI, "Canevas à développer," contains 30 "canevas," of which a sample follows:

"Réunion politique—moment des élections—orateur violent—discours enflammé—interruptions—mauvaise humeur—bousculade—intervention de la police—fin de la réunion."

Section VII, "Résumés à Développer," contains first the résumé of five well-known short stories, the ending being left to the judgment of the students; then ten biographical studies of historical personages; then twenty abbreviated advertisements to be written out in full.

Section VIII, "Sujets de Composition," furnishes one hundred subjects "sans plus."

No vocabulary other than that mentioned above is given. The study of the special vocabularies will require considerable explanation from the teacher, or the use of the dictionary by the student, for no English equivalents are given.

The appeal is to the imagination and the inventive faculty of the students, and the author is entitled to praise for daring to do this, though one is not too confident of the result. The correction of the composition will be more difficult than in the case of set exercises, but the individual capacities of the student will be more clearly revealed.

The reviewer has noticed only two errors: a letter dropped by the typographer on p. 102, and the date 1829 indicated for Hugo's *Odes et Ballades*, which appeared in 1822. The frequently-used heading "Idiotismes" should be replaced by "Gallicismes."

"French Free Composition" will be acceptable to teachers who have the courage to call upon their students for original composition work. May their number increase!

RUSSELL P. JAMESON

Oberlin College

GILBERT CHINARD (Johns Hopkins University), *Petite Histoire des Lettres françaises*. Ginn and Co, New York, 1928: illustrated, with vocabulary and index. (Texte: pp. 3-272; vocabulaire: pp. 273-317; index: pp. 319-328) \$1.48.

Réduire l'histoire des lettres françaises à l'essentiel; s'en tenir, dans le sujet, à cinq grandes divisions: Moyen-Age, Renaissance,

XVIIe siècle, XVIIIe siècle, XIXe siècle et Période contemporaine; dans chaque division, n'insister que sur les auteurs vraiment représentatifs et dominants; éviter le répertoire indigeste de tout ce qui ne représente pas vraiment, ni n'explique rien: noms et dates secondaires, donc s'en tenir au verdict unanime; en insistant sur les idées, sur le progrès de la pensée, et en enchaînant les chapitres, montrer la continuité dans le développement de la littérature française; s'arrêter très sagement à la seconde décennie du XXe siècle; enfin, présenter tout cela à de jeunes esprits, dans un style simple, clair, agréable à lire d'un bout à l'autre, voilà ce qu'a voulu M. Chinard, et ce que son érudition de spécialiste, son expérience et sa sagace habileté de professeur, jointes à son talent d'écrivain, lui ont permis de faire dans ce petit livre, précis et concis, de 200 pages de texte. La "*Petite Histoire des Lettres françaises*" se place ainsi au rang des meilleurs manuels.

Conçu pour l'enseignement—classes supérieures des High Schools, et cours d'initiation à la littérature française dans les collèges—le livre ne trahit point l'intention de l'auteur. Tout ce qu'il faut—mais rien de plus—que l'étudiant sache pour (et avant) qu'il puisse aborder intelligemment l'étude détaillée d'une période de la littérature française, est là dedans.

En tous points remarquable, le livre est en particulier excellent par son agencement. Aucun des chapitres, si court qu'il soit, n'a été écrit pour être appris par coeur—l'auteur nous en avertit—mais le questionnaire qui suit (8 questions en moyenne) est si compréhensif et si précis qu'il est impossible que l'étudiant puisse y répondre sans avoir auparavant assimilé la substance du texte. Or, il n'y a, y compris l'introduction, que 37 chapitres n'ayant en moyenne que 5 à 6 pages de texte—le plus long n'en a que 9—avec des introductions qui éclairent, des conclusions qui imposent à l'esprit les points saillants, et des transitions qui coordonnent et forcent la compréhension.

Bien présenté par la maison Ginn et Cie, clairement imprimé, d'un format commode, agréablement illustré d'une quarantaine de gravures en rapport avec le texte, ce livre rendra de grands services dans les cours d'initiation à la littérature française.

RENÉ HARDRE

North Carolina College for Women,  
Greensboro, N. C.

*Short Stories By French Romanticists.* Edited With Introductions, Notes and Vocabulary by Maxwell M. Smith. New York: D. C. Heath and Company, 1929. v+294 pages.

It was a very felicitous thought on the part of Professor Smith to bring out a collection of stories that would "typify the various aspects of the Romantic movement in France, . . . arranged . . . in such a manner as to trace the gradual evolution which Roman-

ticism underwent in France during the first half of the nineteenth century." We doubt, however, whether he has successfully executed his project. Few of the selections actually typify the types of Romantic fiction specified by the editor.

Furthermore, most of the stories collected in the volume under review seem to us poor specimens of the art of their authors. Of all the writers represented, it is Balzac who is shown in this book at his best in the form of brief fiction. His story, *Une épisode sous la Terreur*, was recently counted by Mr. Edward O'Brien among the world's fifteen best short stories. Nor has the reading matter offered in this book the charm of novelty, which the editor claims for it. All of the selections, without exception, have already been adapted for class-room reading, whether in this country or in England. Moreover, the majority of the stories are too difficult for the class of students for whom they are intended. It is almost incomprehensible how the editor can recommend the stories by Nodier and Gautier for "third or fourth year High School French, or second year work in College."

The Introductions to the individual authors go far afield and are out of proportion to the length of the selections. These sketches on the life and work of each author, moreover, are overladen with quotations taken only too frequently from biased or antiquated critics, e.g. Faguet's prediction in 1887 that "in half a century Gautier would disappear entirely except as a curiosity for collectors of antiques" (p. 178). This malevolent prediction has not been realized, and the poet of *Emaux et Camées* is now beginning to be appreciated at his real worth.

The Introductions to the stories contain too many errors of fact or judgment. Thus in speaking of *le Génie du Christianisme*, the editor maintains that it was Chateaubriand's aim to show that Christianity was "incomparably more beautiful, more artistic, than any other religion" (p. 2). But what Chateaubriand wished to show was that Catholicism was superior to the anti-religious rationalism of Voltaire and of the other *philosophes* of the preceding century. Chateaubriand knew no mean between Catholicism and atheism.—Mérimée never was a "member of the Romantic group [formed around] Sainte-Beuve and Victor Hugo" (p. 153). He was, with his master Stendhal, the center of a totally different group which was interested only in certain aspects of Romanticism. We refer in this connection to Trahard's recent work in two volumes on Mérimée.—Mme Hanska, whom Balzac later married, was not "a Russian lady" (*ibid.*), but a Polish woman, as the ending of the name sufficiently shows.

As the Introductions sin by their length, the Notes disappoint by their brevity. The editor's statement that the Notes have been made "as complete as possible" will not be endorsed by the student. They are certainly insufficient for a correct reading of the text.

Although the mythological, historical, and geographical allusions are generally well explained, explanations of syntactical difficulties are far from numerous.—Among the inaccuracies in the Notes, we point out the following: The Arabic word for "lord" is not *Cid* (p. 223, note to p. 15, l. 28), but *Sidi*.—The title of the elder Dumas' play is not *Anthony* (p. 225, note to p. 27, l. 14), but *Antony*. This word has no relation to Antoine. It is the name of a village near Paris.—When the editor speaks of Chateaubriand's love "for Arabic, and more especially Gothic architecture" (p. 227, note to p. 38, l. 12), he seems to confuse two different things.—A serious historical error occurs in the note to p. 41, l. 32. Mahomet II did not retake Constantinople in 1453 from the Crusaders (p. 227), but from the Greek Empire.—The French word *bref* does not mean "a letter from the Pope or some other ecclesiastical authority" (p. 231, note to p. 63, l. 11), but from the Pope exclusively.—In his note to p. 95, l. 23, *les femmes en étaient à jeter*, which is translated "*the women were throwing*" (p. 234), the editor confuses the expressions *être à faire quelque chose* and *être en train de faire quelque chose*.—The Angelus is recited in honor not of the Incarnation (p. 237, note to p. 122, l. 26), but of the Annunciation.—The French expression *d'ici à deux heures* (p. 172, l. 10) means in this connection exactly the same as *d'ici deux heures*, "two hours from now." The meaning given by the editor, "by two o'clock" (p. 241), is incorrect. Similar expressions are *d'ici à cinq minutes*, *l'air va devenir irrespirable*, and *d'ici à une heure, j'aurai terminé*. The expression *d'ici deux heures* is more rare and more vulgar.—In stating that "it was a curious idea for Balzac to give this name (Mucius Scaevola) to his character" (p. 247, note to p. 214, l. 32), the editor is evidently ignorant of the fact that the real revolutionaries, the *sans culottes*, exchanged their names for names of Republican Rome, such as Brutus, Agricola, etc.

Among the unexplained historical allusions we found the story of Samson and Delilah (p. 139, l. 25-6.—Among the expressions not explained in the Vocabulary are *finir par* and *régiment de ligne* (p. 160, l. 12). The student will also miss the noun *fût* in the Vocabulary.

The proof-reading has been thorough. We find, however, a few typographical errors, among them *soir* for *soit* (p. 137, l. 17) and *nuît* for *huit* (p. 172, l. 2). The accent in the word *Abencérage* has been omitted on the title-page and throughout the text.

A well annotated collection of short stories that will offer new and vivid material, be truly representative of the best aspects of Romanticism and of the art of the best exponents of its theories in fiction, and well adapted, both in matter and manner, to the American class-room is still to be published.

MAXIMILIAN RUDWIN

*The University of Wyoming*

*The Harvard Tests—French Vocabulary.* Form B. Prepared by Alice M. Twigg. Ginn & Co., Boston, 1929.

This is a second form of the same test reviewed by the writer in this journal in May, 1928.

The test is based upon a word "count of 100,000 running words selected from standard French literature, scientific works, magazine articles, newspapers, and letters."

The frequency of occurrence of a word determines its value and credit. The word *être* is given 83 credits. The word *les* 80. And so on. This makes the scoring somewhat burdensome. Many would question the justification of the added labor necessary to obtain the weighted values.

GEO. E. VANDER BEKE

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MOORE AND HAVENS. *Selected Stories from Guy de Maupassant.*

Edited with Introduction, Notes, Exercises, and Vocabulary, xxii + 252 pages. Ginn and Company. \$ .84

A French text accompanied by the familiar introduction, exercises, notes, and vocabulary has become such a standardized product that one is frequently at a loss to find a good, standard reading text which is not overloaded with editorial accessories. However, this recent edition of Maupassant stories by Professors Moore and Havens deserves special attention because it seems to make a meritorious contribution to a technique of instruction toward which many teachers have been striving for some time. In these hectic days of volume production in education, when a maximum of material must be taught in a minimum of time, it becomes very difficult to maintain a satisfactory unity of subject-matter with separate books for reading, composition, and pronunciation. The book under consideration makes one hundred pages of excellent French text a foundation for all work that needs to be done at a given moment in reading, grammar review, and oral practice. As a result, these varied aspects of the foreign language study should remain very closely related in the mind of the student.

The English introduction gives a very readable account of Maupassant's life (represented as prevailingly wholesome) and a skillful statement of the development of his literary talents. It achieves a very attractive balance between a popular and a scholarly essay and should stimulate further reading on the part of better students. There follows a French introduction which duplicates the main biographical details of the English one and which is intended to be used as a basis for oral work. Considering the amount of good material that is provided by the stories, this second introduction does not seem thoroughly indispensable. The



notes give ample assistance in idiomatic expressions and in obscure references. The exercises, however, stand out on account of the careful attention that has been given to a systematic arrangement of material on pronunciation, grammar review, and important idioms—all, of course, based on a specified portion of the French text. These exercises—in common with most others of the kind—will prove too sketchy to rebuild the foundation of a very poorly prepared student, but at least Messrs. Moore and Havens have given us a very practical and suggestive outline for the effective handling of a reading assignment.

B. R. JORDAN

*Duke University*

CHÉRAU, GASTON: *Short Stories*. Edited by J. Brown and D. I. Chapman, 184 pages, Holt and Company.

A delightful little book of humorous short stories which will be a welcome addition to available texts for the end of the second or the third year of French. Every story has life and interest. All are amusing except the last two, which are serious pictures of Gascon life, the last being a country tragedy of an unusual sort.

The book is carefully and intelligently edited. Definitions and illustrations are clearcut and limited to what a student would find useful. Lively expressions are not assassinated in translation. There are about 75 dialectal or popular words which would be forever useless to most students. Granted that they are necessary for local color, why not relegate these words with translations to the bottom of the page and save trouble to readers? Such words as *adichas*, *batalé*, *bazarder*, *biga*, *bo*, *botter*, *bombarde*, *chiot*, *côtier*, *carne*, *cuillère*, *despélouquéro*, *droulat*, *taouzillo*, etc. do not need to take root in the heads of American students.

With this general commendation of an attractive text, there is still something to add. As I read the stories there came to mind on almost every page, sometimes oftener, reminiscences of Maupassant, Coppée, above all Daudet. "Un Gentleman" might have been taken straight from the pages of Coppée's many vignettes of Paris life. Maupassant's powerful tales are behind most of the sketches with his irony, his succinctness, his repressed and suggestive manner. The inspiration of Daudet is everywhere. Chéreau has adopted I do not know how many of his tricks of style. One finds the solemn repetitions, the ejaculations, the naïve stupidity of character, the conversational liveliness, the appeals to the reader, so amusingly used by Daudet. Chéreau is still original and his stories from Gascony, not Provence or Normandy, are his own. But his head is full of the phrases, devices, motifs, successfully used by his masters. He applies them to his own material. The introduction does not discuss these matters. Instead it begins, "The latter part of the nineteenth century saw a vigorous reaction



against romanticism," etc. It goes on with a necessarily sketchy account of the author and his works. Summaries of books in a few words are hardly worth while. The reviewer would have preferred something suggestive about the tales of the book itself, some discussion of Gascony, some analysis of regional literature in France.

The introduction remarks on the "delightful whimsicality and humor of these stories." This is quite true, but it would have been interesting to analyze the humor and give the students assistance in appreciating it. Nothing is more evanescent and difficult than humor. No book on the subject is satisfactory. If humor is not caught on the wing, instantly, it fails altogether. One needs to know the background of any humorous situation or character if he is to understand the final explosion. I do not see how our students can naturally get the point of these delightful stories. Years of reading such writers as Daudet, in class, have convinced me that one cannot merely offer a text and expect students to enter spontaneously into its humor. A student must first have some understanding of the attitude, the temperament, the situation of the persons before him. Otherwise, incongruity, contrast, irony, naïveté, exaggeration, understatement, subtle and suggestive phrase, will all pass unnoticed. I missed in this text the help and suggestion which seem to me indispensable if our students are to get by themselves the delicious humor of the author.

STEPHEN H. BUSH

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Iowa City, Iowa

*Modern Tales From France.* An Anthology of French Humour. Edited by FREDERICK C. ROE, 160 pages. Longmans, Green and Co.

A collection of most amusing tales and verse. The selections are very skilfully made, even though *Un Nouvel Eclairage*, *Un Patron Bon au Fond*, *Elèves Prodiges*, did not seem funny to the reviewer. In dealing with humor few entirely agree. The same thing is true of humour.

There is a curious contrast between this text and the *Short Stories* of Chéreau. The latter is edited with great care, but without introductory treatment of the subject matter. *Modern Tales from France* is edited with exasperating carelessness, but contains a good introduction discussing different types of humor, as illustrated in the text.

Editors should be careful not to make the notes serve only the purpose of giving students two places to hunt for the solution of difficulties. Why should notes contain such expressions as: *avoir beau, en pareil équipage, sonner des talons, feuilles d'inscription, doubler le pas, un drôle d'élève, tirant la langue, sauter à cloche-pied,*

*numéro un* ("number one"), *sans en avoir l'air, la cour d'honneur, se bouchant les oreilles, allons donc, comment donc, chez le commissaire, ramassé par la garde, les trucs du métier* (the tricks of the trade), *faire mon droit, on rentre donc, faisaient bien leurs affaires*, etc? I see no good reason for boxing up such expressions in a separate place. While these and other simple phrases are found in the notes, neither notes nor vocabulary mention others which might offer difficulty to students. Such phrases are: *sauf votre respect, faire sa tête, y tenir, de mon fait, cela ne laissait pas de m'embarrasser, laissé par pénitence dans la maison, exécuter la consigne en cas d'alerte*, etc. The pathos of the story of Bamban hinges on the *bâtons* (series of long straight strokes made by beginners in writing) which the poor boy struggles with for so long. The introduction mentions the story and speaks of "pothooks," which is probably not a word familiar to our students. Neither does it agree with Littré's definition of *bâtons* as a term in writing. In any case, the only meaning given in the vocabulary is "stick," which ruins the comprehension of the story. The notes do not mention the word. An omission of this sort is exasperating to the last degree.

It is hard to see on what principle the vocabulary is made. One finds such words as *souvent, succès, strictement, spectacle, stupeur, esprit, ainsi, bête, cave, toutefois, sacré* ("sacred"), *plancher*. But one does not find *plafond, cafard, daigner, voisinier, soupçonneux, mystificateur, vertigineusement, pelle, ensoleiller, nuage, cigale, déveine, citre, bienveillant, retenir, cra-cra, jettée, battue, fendre, prier, chanoine, creux, mélanger, manche, sécher, coude, chair, menton, camionnage, âne, luire, perchoir, brigadier* (this word is unknown to our students except as a general's title), *candide* (in the usual sense, "pure white," unknown to most dictionaries), *concupiscence*, (the word at least our students are wholly innocent of), *haie, ver, auréole, étrangeté, égalité, lapidaire, bréviaire, cornes* (in an unusual sense also), *ouvrir de grands yeux, retenir, honteux, sauter au cou*.

This list represents the search of but a few minutes and could be greatly extended. The vocabulary is not intended to be complete, but such careless work makes it worse than useless. It only serves to try the temper. The editor apparently ran through the pages, and right speedily, setting down such words as struck him in his experience as difficult for English boys.

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JOSÉ ENRIQUE RODÓ: *Ariel*. Edited by William F. Rice. The University of Chicago Press. ix+127 pp.

In the May 1929 number of the *Modern Language Journal* I had occasion to remark upon the Sanborn edition of Rodó's

*Ariel* as a very happy choice of reading material, adequately presented with Introduction, Notes, and Vocabulary. I was delighted to find this text available for general student use. Very shortly thereafter, rather to my surprise, I found another edition of *Ariel* published by the University of Chicago Press. Evidently there were plenty of other teachers who had been calling for reading material of the highest literary, philosophical, and cultural value.

This new edition of *Ariel* is made on quite different lines from the Sanborn book. Even the text is not the same. Professor Rice in his Preface states: "The long and, in some cases, quite involved passages have been broken up into shorter paragraphs, by which the editor feels he has rendered a considerable service to his readers; and, as a further aid to clearness, the punctuation has been somewhat changed." In this matter there can be an honest difference of opinion, though personally I do not feel that editors need cater to the predilection of the younger generation for broken pages.

Oddly enough, so far we should think this edition of *Ariel* were aimed at the quite youthful reader, yet the absence of a vocabulary either indicates just the opposite, or the text was prepared for rapid reading without expecting exact translation. For this latter purpose, however, *Ariel* does not seem a very suitable text. Without accurate translation, what becomes of Rodó's fine comparisons, his delicate use of language, and his highly cultured philosophy?

To atone for the absence of vocabulary, this edition of *Ariel* has more than the usual supply of notes, perhaps a third more than the Sanborn edition. This includes, of course, some material which could very well go into the vocabulary (see note 2, p. 17, *jonios*). Professor Rice's notes are generally very acceptable, though occasionally over-enthusiastic when he likes the figure or phenomenon discussed. Of this type is his note on Immanuel Kant, p. 43, "recognized as the greatest philosopher of modern if not of all times." Kant was undeniably a great philosopher, but it is hardly good philosophy to call him "greatest" without a vast amount of proof which seems nowhere available, even to philosophers themselves.

This same enthusiasm, entirely praiseworthy most of the time, causes the editor to say (p. 1) that Rodó "is absolutely free from any allusion of an objectionable nature so common to many writers of Spanish prose." And, it might be added, common to so many writers in English, French, Italian, German, Swedish, Russian, and Polish. I do not for a moment think that Professor Rice meant this statement to be interpreted very seriously, but it is certainly open to a very painful misunderstanding, and should be corrected in the next edition of the text.

It is quite a minor matter, no doubt, but worth mentioning that on the advertising cover we are told: "The advanced student in

Spanish will find that this work is written by a man who is according to an eminent Spanish critic 'the magician of Spanish prose, the author who writes the best Castilian in the whole round world.' " I doubt whether González Blanco or anyone else has a right to pick one man and one type to represent "the best Castilian in the whole round world." Why should teachers expect literary discrimination in their students when they swallow superlatives like this?

Aside from these points of criticism, rather in psychology than in linguistics, it should be said that this edition is very well printed, provided with good comments, and has an interesting Preface and Introduction. Lastly, there is a very useful Bibliography, mostly in Spanish, for students who wish to delve more deeply into the life and works of the great South American.

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### The Art Of Translation

The editors of the Modern Language Journal offer a prize of \$10 for the best translation of the following passage:

#### DEUX SOEURS

Premiers jours d'octobre, gris et doux. Air silencieux. Pluie tiède qui tombe droite, et ne se presse pas. Odeur chaude et charnelle de la terre mouillée, des fruits mûrs au cellier, des cuvées au pressoir. . . .

Près d'une fenêtre ouverte, dans la maison de campagne, en Bourgogne, les deux soeurs étaient assises, l'une en face de l'autre, et cousaient. La tête baissée sur l'ouvrage, elles avaient l'air de pointer l'une contre l'autre leurs fronts ronds et sans plis,—ce même front bombé, capricieux chez l'une, et chez l'autre obstiné,— la chèvre et la petite taure. Mais quand elles relevaient la tête, leurs yeux échangeaient un regard d'intelligence. Leurs langues se reposaient, ayant carillonné pendant des jours entiers. Elles ruminaient leur fièvre, leurs transports, leurs lampées de paroles passées, et tout ce qu'elles avaient pris et appris l'une de l'autre depuis des jours. Car, cette fois, elles s'étaient livrées tout entières, avec l'avidité de tout prendre et de tout donner. Et maintenant, elles se taisaient, pour mieux penser à tout ce butin caché.

Mais elles avaient beau vouloir tout voir et tout avoir: au bout du compte, elles restaient une énigme l'une pour l'autre. Et, sans doute, pour chaque être, chaque être est une énigme; et c'est là un attrait. Mais que de choses en chacune, que l'autre ne comprendrait jamais! Elles se disaient bien (car elles le savaient):

—Qu'est-ce que ce la fait, comprendre? Comprendre, c'est expliquer. Il n'y a pas besoin d'expliquer pour aimer. . . .

Tout de même, cela fait beaucoup! Cela fait que si on ne comprend pas, on ne prend pas tout à fait. —Et puis, aimer, justement, comment aimaient-elles? Elles

n'avaient pas du tout la même façon d'aimer. Les deux filles tenaient certes du père toutes deux une riche sève; mais refoulée chez l'une, et dispersée chez l'autre. Rien de plus différent entre les deux soeurs que l'amour. La très libre tendresse de l'une, riante, gamine, effrontée, mais au fond très sensée, qui s'agitait beaucoup, mais ne perdait jamais le nord, qui froufroulait des ailes, mais ne s'envolait guère qu'autour de son pigeonnier. L'étrange démon d'amour, qui habitait l'autre, et dont, depuis six mois à peine, elle avait reconnu la présence; elle le comprimait, elle s'efforçait de le cacher, car elle en avait peur; son instinct lui disait que les autres le méconnaîtraient: l'Éros en cage, aux yeux bandés, inquiet, avide, et affamé, qui se meurtrit en silence aux barreaux du monde, et ronge lentement le coeur où il est enfermé! La brûlante morsure, incessante, sans bruit, lui faisait insensiblement chavirer l'esprit dans un bourdonnement de torpeur blessée, qui n'était pas sans volupté: comme elle en trouvait une à des sensations qui la faisaient souffrir: une étoffe rêche, des dessous qui la serrent, la main qui se promène sur les aspérités d'un meuble ou le froid d'un mur rugueux.

ROMAIN ROLLAND

*Conditions.* Translations must be typed on one side of the paper, signed with a pseudonym, and accompanied by a sealed envelope bearing the pseudonym as superscription and containing the translator's name and address. MSS must reach the Managing Editor not later than January 15.

First honors in the German contest were awarded to Miss Grace M. Bacon, Mt. Holyoke College, with honorable mention to "Kauz," "Anfänger," "Ja denn," "Wandervogel." The following translation is a composite.

MRS. JENNY TREIBEL

"Yes, my friend, see before you in person. For my good fortune has enabled me to study personally, and indeed as object and victim, the nature of my friend Jenny. Jenny Brushmaker—for that is her maiden name, as perhaps you know already—is the type of a bourgeoisie. She had a talent for that from childhood on, and in those days when she was still over there in her father's store and used to nibble at the table-raisins whenever the old man happened not to be looking, she was just the same as she is today, and would recite Schiller's ballads "The Diver" and "The Errand to the Foundry," as well as all sorts of little poems, and when it was something very affecting, even then her eyes would be full of tears; and when I had one day written my famous poem—you know, that miserable thing that she has sung over since and possibly sang again today—she threw herself into my arms and said, "Willibald, matchless one, that comes from God." I said in half embarrassment something about my feeling and my love, but she insisted that it was from God, and sobbed the while to such an extent that I, happy as I was on the one hand in my vanity, yet on the other hand was alarmed at the power of these emotions.

Yes, Marcell, such was our tacit engagement, quite tacit, but all the same an engagement. . . . But when I came to seal the engagement, she held me off, was alternately confiding and then again distant, and while she kept right on singing the song, my song, she ogled every man that came into the house, until at last Treibel appeared and succumbed to the magic of her chestnut locks and still more to that of her sentimentalities. For the Treibel of that time was not the Treibel of today, and the next day I got their announcements. . . . She is a dangerous person and all the more dangerous that she doesn't fully realize it herself, and honestly imagines that she has a feeling heart and above all a heart "for the higher things." But she has only a heart for the ponderable, for everything that carries weight and bears interest, and for much less than half a million she will never give up her Leopold, let the half million come whence it will. . . Though all else be unsteady and insecure, one thing stands fast: the character of my friend Jenny. There lie the roots of your strength. . . ."

THEODOR FONTANE

*Comments.* In the following composite I have not followed the example of those translators who broke up the long sentences. While it may be admitted that one of them is a rather breathless affair, we must remember that Fontane is distinctly imitating a certain conversational style, in which formal symmetry and rounded periods are less likely to be observed. I believe that if you read the German once more and try to punctuate that sentence in the German with full stops, you will feel a sense of loss, of ineptitude. —The first "sentence" presents a peculiar problem, in that it is not complete. But the quotation of the preceding passage would not help us with the treatment of this one: we must contrive to phrase in English an equally bob-tailed statement. Other good versions were: "which you see bodily before you," "you see before you in living embodiment," "you see before you in the flesh."—"an mir selbst" really means "through its effect on me," and several translators tried to get that in; but the resulting sentence is bound to be clumsy, and the *idea* is not lost, because it is also expressed by "Objekt und Opfer." The verb "enable" permits the avoidance of "to be able to study."—"zwar" is a refractory word, meaning literally "to be specific" or something similar. In the present sentence, "indeed" seems to me a wholly adequate equivalent.—Whether or not to translate proper names that have a meaning is a mooted point. On the whole, I favor it, especially when, as here, something is gained by it. It is a name that suggests a plebeian origin and a sense of the practical, and this connotation is lost unless the reader knows what the name means. Another way of achieving the same end is that taken by the translator of Sienkiewicz: he gives the Polish name and translates it in a footnote. This has the advantage of retaining the exotic color, if any, of the foreign name.—The dash in the translation renders the fall of voice that marks "das ist . . . weiss" as a parenthetical statement; English does not take kindly to such disjointed sentences.—"Bourgeoise" has to be retained, because it was a foreign word to the German reader, but especially because it conveys a combination of meanings for which neither German nor English has any single equivalent; however, this need not be specified, since Fontane himself makes plain the full scope of the term in the ensuing description. For "Typus einer Bourgeoise" why not say "The bourgeoisie par excellence?" Possibly too much French in



one mouthful? What he means, of course, is that Jenny has all the characteristics that go with that concept: she is precisely that type.—The next sentence is the breathless one; I have allowed only one semicolon for Fontane's commas, for the whole thing is really in one piece and cannot be chopped up without loss. Here you can admire Fontane's skilful use of those little adverbial words that drive the translator to despair, and whose arrangement determines subtle alterations of the meaning; many of your boats met shipwreck here.—"Traubenrosinen" are the choice eating raisins; "bunch raisins" would hardly convey any definite idea to the American reader. "naschen" is to eat delicacies out of order, so to speak, and thus implies both a sort of stealing and of self-indulgence; the choice of "nibble" is determined by the consideration that the idea of theft is suggested by her utilization of her father's inattention.—Again there is a question about the translation of the poem-titles; unless the translator knows the poems in question, he had better leave them in the original: one said "Going to the Iron-Works," another "Marching to the Tune of the Iron Hammer," a third "The Road to the Forge." Schiller's name should be given, I think, since the English reader would not know the titles as the German reader does.—The phrase "in Tränen" is a static one, and should not be verbally rendered: hence we say "full of tears" and not "filled with tears."—The position of "eines Tages" makes it casual: we must not render: "One day when I . . . " but rather: "and when one day I had" or even "and when I had written one day . . ."—"she threw herself on my breast" is correct but seems to me less effective.—"einziger" is hyperbolic in the German, so "matchless one" or "peerless one" is not improper, though they fall a trifle short.—"stille Verlobung" might also mean "secret engagement," as some of you took it, but I feel that that overemphasizes the idea of furtiveness and concealment; to me the phrase suggests the opposite of noise, clamor, publicity, family parties, etc., "quiet" would also be a very good word here.—"Denn der Treibel . . . " of course really belongs with the preceding sentence, which it partly explains; but we have here a purely conversational effect, and Fontane's punctuation is to be retained. "am andern Tag" means "the next day," and suggests the promptness with which sentimental Jenny could act when she had an object in view.—We must retain if possible the repetition of "das Herz," which is purposed and effective—"her Leopold" (Leopold is her son) gives roughly the color of the familiar "den Leopold."

B. Q. M.

### Books Received

#### FRENCH

- MORIZE, ANDRÉ and GRANT, ELLIOTT M., *Selections from French Travelers in America*. Henry Holt & Co., New York, 1929. Preface, pp. v-vi; Text, pp. 3-242; Notes, pp. 243-268; Vocabulary, pp. 269-326. 7 Illustrations. Price \$1.20.
- PARGMENT, M. S., *Trente-Trois Contes et Nouvelles*. Henry Holt & Co., New York, 1929. Introduction, pp. v-vii; Text, pp. 3-275; Questions, pp. 277-300; Notes, pp. 301-322; Vocabulaire, pp. 323-410. Price \$1.20.

- JACKSON, JOSEPH F., *Contes En L'Air*. A Collection of Contemporary French Short Stories. Henry Holt & Co., New York, 1929. Preface, pp. v-vi; Text, pp. 3-99; Notes, pp. 103-114; Glossary, pp. 117-158. Price \$.88.
- SCHINZ, ALBERT, *La Pensée de Jean Jacques Rousseau*. 2 vols. 521 pp. Smith College, Northhampton, Mass., 1929.
- LABICHE et MARTIN, *Le Voyage de Monsieur Perrichon*. Comédie en Quatre Actes. Edited by Leon P. Irvin. Prentice-Hall. New York, 1929. Introduction, pp. 1-10; Text, pp. 12-89; Exercises, pp. 93-120; Vocabulary, pp. 123-148. Price \$1.00. Ill.
- HAZARD, PAUL et ses Étudiants Américains, *Études Critiques sur MANON LESCAUT*. The University of Chicago Press, Chicago, Ill., 1929. Text, pp. 1-99; Bibliographie Critique, pp. 101-109; Index, pp. 111-113. Price \$2.00.

## GERMAN

- STROEBE, LILIAN L., *Practical Exercises in German Pronunciation*. Henry Holt & Co., New York, 1929. 23 pp. Price \$.25.
- GÖTT, EMIL, *Der Schwarzkünstler*. Lustspiel. Edited by Louis H. W. Rabe. Prentice-Hall, Inc. New York, 1929. Preface, pp. iii-iv; Introduction, pp. 3-9; Text, pp. 12-118; Notes, pp. 121-131; Vocabulary, pp. 135-167.

## SPANISH

- DE TRUEBA, ANTONIO, *El Montañésillo—El Molinerillo*. Edited by Elizabeth McGuire. Henry Holt & Co., New York, 1929. Prefaces, pp. iii-iv; Text and exercises, pp. 3-83; Vocabularies, pp. 85-137. Price \$.80
- DON PEDRO CALDERÓN DE LA BARCA, *El Mágico Prodigioso*. Edited by James Geddes. Holt, 1929. Preface, pp. v-vi; Introduction, pp. ix-cxxiii; Text, pp. 2-128; Notes, pp. 129-187; Vocabulary, pp. 189-233; Index, pp. 237-249.
- CABALLERO, FERNAN, *La Noche de Navidad and Callar en Vida y Perdonar en Nuerte*. Edited by Ronald M. Macandres. Longmans, Green & Co. New York, 1929. Forward, pp. iii-iv; Text, pp. 1-59; Notes, pp. 61-71; Vocabulary, pp. 73-108. Price \$.70.
- UNAMUNO, MIGUEL DE, *Recuerdos de Niñez y de Mocedad*. Selected and edited by William Atkinson. Longmans, Green & Co., New York, 1929. Forward, pp. iii-iv; Text, pp. 1-51; Notes, pp. 52-62; Vocabulary, pp. 63-88. Price \$.70.